No M. Cab. 2.15
1913/14.

GIVEN BY
Mr. and Mrs. H. H. Colpitt.

Weekly Comment

Herald - April 26, 1925 - Philip Hale

On Nov. 7, 1910, in the second season of Henry Russell's reign at the Boston Opera House, Leon Sibiriakoff appeared on the stage as Mephistopheles in Boito's opera. He was a tall, stalwart person with a voice known to the Germans as a "beer-bass." He roared lustily at the unseen angels in the heaven above. Some in the audience were mightily impressed. One of the male patrons, now dead, after the first act said enthusiastically to Mr. Jordan, so that those standing near could hear: "There, that's what I call a bass," and he put a heavy emphasis on the pronoun "I." Others, perhaps less cock-sure of their own opinion, were not so enthusiastic.

Mr. Sibiriakoff also took the part in that month of Mephistopheles in Gounod's opera, and was heard as Don Basilio in "The Barber of Seville." After Dec. 9 he was seen no more. It could not be said of so robust a person that he vanished into thin air; but he disappeared. It was whispered at the time that he had been grossly impertinent to the wife of the manager; but many rumors about the members of the opera company were flying about. They added to the gayety of the time and broadened the social horizon.

Ah, if one only had the courage to write the aesthetic and social history of the Boston Opera Company from the beginning to the end! What an entertaining little book it would be! But the edition would necessarily be limited and privately printed, sold, like Mr. Herkimer Johnson's colossal work, only to subscribers. Even then the writer might be obliged to leave Boston, sporting false whiskers, and between trains.

Some ingenuous person may ask: "Why speak of the forgotten Leon Sibiriakoff at this late day?" Because La Semaine Musicale of Paris on the third of this month contained the announcement that on April 15 Leon Sibiriakoff, bass, with the assistance of Tamara Steckiewicz, singer, would give a recital in Paris when arias and songs by Gomez, Glinka, Borodin, Rimsky-Korsakov, Schubert, Verdi, Delibes and Moussorgsky would be sung. The accompanist is named: B. A. Rachmaninoff. Is he related to Serge?

So, 15 years after he was in Boston, Mr. Sibiriakoff turns up in Paris. What has he been doing in the mean time? Was he forced to leave Russia by the soviet government? Possibly, because it is said by those who have recently been in Russia, Fannie Hurst among them, that this government encourages art in the opera house and theatre, and that the artists, in whose souls no merchant traffics, sing for sheer love of art.

We note that at Mr. Sibiriakoff's recital the price of tickets ranges from 5 to 30 francs, so enjoyment is within the reach of the humblest.

What has become of those who sung here in opera with Mr. Sibiriakoff? Robert Lassalle, a tenor and a poor one, went back to Paris and held a leading position at the Paris opera. Giaccone, we understand, is dead. Mr. Stroesco has given recitals in London with marked success. Mme. Alda is still with the Metropolitan. Mme. Carmen Melis, the beautiful Carmen Melis, sings and is applauded in Italy. Mme. Claessens was here yesterday, singing with unquenched fervor. Arnoldo Conti, the conductor, who worked indefatigably, is dead. Alice Nielsen, happily married, retired from the stage, and so did Jeska Swartz, now Mrs. Morse, a charming Siebel when Mr. Sibiriakoff shooed her from the village dance, though she was again seen as Haensel yesterday. George Baklanoff has matured greatly in his art, which was fully appreciated here when he appeared recently as Escamillo, Golaud and in "The Love of the Three Kings." Is Marie Mattfeld still living? She was alive a few years ago. She has had a long life on the stage, for she was touring with the Damrosch company in 1896. Herman Jadlowker, the last we heard of him, was singing in Berlin. What became of Frederick Huddy?

Lydia Lipkowska, unforgettable as Lakme, married to a French officer, who rescued her and her daughter at Odessa, has been singing in Japan, China and India. Anne Roberts, of whom much was expected—her French diction was admirable—married and left the stage. Constantino, the useful tenor, is dead. He used to accuse the manager of not sufficiently interesting the critics in him. He really thought that they were under

pay to boom this or that singer. "Look at Mr.—,' he said to Russell one night; "he's had two overcoats this winter and they're expensive ones." Poor, misguided Constantino! Whenever he came upon the stage he cast an appealing, propitiatory glance at the top gallery. Mr. Fornari, voluble and chatty as Figaro, and when he showed the young ladies about in "Lakme," is still with us; but where is the joyous Attilio Pulcini? We see him now in "La Boheme" wearing those astonishing trousers and throwing stage money right and left. And there was the excellent buffo Tavecchia. Pierre Letol, is he still on earth? Lillian Nordica was once Gounod's Marguerite when Mr. Sibiriakoff put the jewel box next Siebel's bouquet, so that she could burst into the too celebrated bravura air.

As for Henry Russell, he is writing articles about music for the Riviera edition of the Chicago Tribune, articles abounding in moral reflections, inveighing against "snobisme" in music; interesting articles, even to those who have not had the pleasure of knowing him personally.

Would the Boston Opera Company have continued performances if the war had not come in 1914? The last performance was on March 28 of that year. The bill comprised "Il Segreto di Susanna" (Miss Sharlow, Messrs. Fornari and Tavecchia); the "Mad" scene from "Lucia di Lammermoor" (Evelyn Scotney); second act of "Faust" (Mmes. Beriza, Swartz-Morse, Leveroni and Messrs. Jou-Jerville and Ludikar), and the ballet "the Dance of the Hours" from "La Gioconda." The conductors in turn were Messrs. Rimini, Lyford, Tournon and Schiavoni. The season did not end in a blaze of glory.

It would be an unprofitable task to give reasons why the company was disbanded. Mr. Jordan was discouraged; he had every reason to be, for he had maintained the existence of the opera at a great cost, and others were not willing to assist in large measure, much less relieve him wholly of the burden. He had other reasons for discouragement, reasons that are known to all those who are intimately acquainted with the story of the undertaking from the modest beginning to the pretentious and extravagant ending.

The question comes up and frequently: Can Boston support opera for a season of more than two weeks? Would the supporters be contented with singers of moderate ability, with simple stage settings and a comparatively small orchestra The sanguine say, "Yes." The more experienced say "no." After all, opera even when it is given in only a fairly satisfactory manner is a luxury. The moving pictures and the radio are enough for the great majority. P. H.

MANY ALTERATIONS IN OPERA HOUSE

MGR. McCARTY EXPECTS TO PLEASE PUBLIC

"First-Class Shows Will Bring Them," He Says in Telling His Plans

Audiences assembling at the Boston Opera House, beginning a week from Monday, when the regular season there will open, will see a great many changes in the interior that Manager McCarty has made. This is particularly the case in the auditorium. The partitions between the boxes, around the parquet, have been cut away and most of the doors opening into them have been permanently closed. Thus what used to be the lower tier of boxes has become a kind of grand circle above and around the parquet proper.

A few of the doors into what were the boxes give access to it, and the gilt-bound red chairs therein make it particularly attractive. As will be seen at the first glance, this orchestra circle, or grand circle, as Mr. McCarty chooses to call it, affords the most desirable seats in the theatre, since they are not far from the stage, and being quite well above the parquet afford an unobstructed view of all that passes before and behind the footlights.

Another thing that will be noticed is that Mr. McCarty has brightened the neutral gray of the lobbies by warmer lighting, so that they are more cheerful of aspect, as becomes a theatre.

Manager McCart , speaking of the new Boston Opera House and his policy yesterday, had some interesting things to say—as to the character of the house, the shows which he proposes to inaugurate and the personnel connected therewith.

"When I asumed the management of the Boston Opera House, I was well aware of two things. One was that the Boston Opera House was distinctly a local institution, with an exclusive clientele established for grand opera, and a reputation of having started out under most auspicious circumstances. This, of course, was very largely due to the munificent and splendid work of the late Eben Jordan, its founder. The other thing that I referred to was the fact that owing to the unfortunate management of the house it ceived what may well to termed in atrical parlance a "black eye."

"I looked the ground over most refully, saw the immense capacity the opera house, its immense stage d auditorium; saw that important anges would have to be made in it it was to be converted into a regu r theatre. I knew perfectly well, o, that much depended upon the class of attractions which I would present, and that however loyal the amusement-loving public of Boston is to the Boston Opera House, out of respect of its founder and as a distinctly local institution, they would necessarily demand that I give them the right sort of shows.

"Of course, the seating capacity of the Opera House—which, by the way, is larger than that of any theatre in this country—has aided me materially in reducing the price of admission. By making a fair price, I not only get the sympathy and support of the play-going public, but am enabled also to get a fair remuneration, which satisfies me.

"So long as I give the public of Boston first-class shows and big shows, as well as novelties, they will be satisfied, and they will come as quickly to the Boston Opera House as to any other theatre in town. If I were not satisfied that this is a fact—and from my long experience I should be capable of judging—I would not have taken the Boston Opera House. If I do not get the large patronage that I anticipate, it will be my fault and not the fault of the Boston public.

To the Editor of the Herald:

Your editorial under the caption, "Opera in Boston,' in today's issue is very much to the point. You say: "It is not possible that a local company will be organized with the plan of the first year of the late company prudently carried out without extravagance in low or high places?"

It is quite possible, but highly improbable—for the simple reason that those who might make it possible are, apparently, still obsessed with the idea that opera is a luxury to be appreciated and enjoyed only by the rich, and that it cannot be carried out without extravagance in both low and high places. It is perfectly well recognized that opera, as at present conducted in this country, cannot be otherwise than a losing proposition in the long run. Wealthy men of public spirit or parvenus with social ambitions may subsidize it for a time, but there is a limit to the losses they are willing to stand. If New York does, perchance, get by for a season without heavy losses to some one the fact is due, primarily, not to the limited number of season box holders, but to the less well-to-do who love opera for its own sake, and especially to the ever-present horde of tourists who go to the metropolis for the express purpose of spending money, and who patronize the opera not in spite of, but rather because of, the expense, so that they can impress "the folks back home" on their return.

If New York wants opera on the present scale and some one is willing to foot the bills, no one begrudes it. But no other American city, least of all Boston, can or will support it. That is evident. Support must come, if it come at all, largely from the permanent population of the city and its suburbs, among whom are thousands of music lovers who would patronize good opera even without the Carusos, the Scottis, the Gardens, the Farrars and the rest of the thousand-dollars-or-more-a-performance stars, for a season of six months or longer. A competent, well organized company, with an adequate orchestra and chorus, even if the leading roles were taken by hundred-dollar-or-less-a-performance singers, would be acceptable to these people, provided they could enjoy it at prices ranging from fifty cents to two dollars a seat instead of from two to five dollars.

Mr. Jordan and his associates were entitled to much credit for their laudable attempt to give Boston first-class opera, but they would have been entitled to much more if they had not attempted to do the thing on quite so grand a scale—if they had taken into account these thousands above mentioned, who would be satisfied with something a little less sumptuous. Let New York keep the big guns, giving us a week or two at the end of the season, as at present, for those who will have nothing but the best and are willing to pay for it, but let the People (with a capital P) have the best which can be furnished at the price they are able and willing to pay. If not much money were made, at least less would be lost in the experiment.

To quote further from your editorial: "That there is a widespread and genuine desire for operatic performances is shown by the eagerness with which men and women of moderate circumstances secured the cheaper seats long in advance." There you are. Most of us are in that class. Is it not possible that it may dawn upon the powers that be in music and opera that we are a much more dependable audience in the long run than the more fortunate class to whom price is no object?

Just a word, on the same line, of the drama. This has been called a fairly prosperous theatrical season. Every attraction worth seeing has been on the two-dollar-a-seat scale. But no one who has been much to the play can have failed to note that the two-dollar seats have not been filled, and to those in the know the hiatus of from two to eight rows of empty stalls across the middle of the orchestra floor tells plainer than words that the audience in the rear thereof, to the limit of the two-dollar section, is all "paper." Only "Chin-Chin" and a few others of its lik (more's the pity!) can fill the house many nights at that scale of prices, while even Mr. Sothern, Miss Anglin and others who are worth the money have played to far from capacity houses. What shall we say, then, of the minor stars, to see whom from a decent seat we are asked to give up two per?

Perhaps we are a cheap town, though the same holds good elsewhere outside of New York, and even there is many cases. But on the other hand, perhaps we are wise in refusing to pay too much for our whistle. If the "legit." is to meet the serious competition of the movies, it must come down a bit from its high horse, stars must be satisfied with fair salaries, and the people who, caring little for the movies, have practically given up theatre-going on the ground of expense must be won back.

Two-dollar opera and one-dollar drama is the answer—except, of course, for the very best, which is worth all it will bring. W. F. M.

Boston, April 12.

"BLUFFERS" AND "BLUFF"

Post Oct. 26, 1919

One Henry Russell, a former opera manager, who, by and large, has had a picturesque life of it, is over in New York. Russell once directed opera in Boston. It was very generously financed, and it is probable that few managers in the history of opera had the way so smoothly paved for them, or such possibilities at their disposal for making an artistic reputation for themselves and the institution they directed. But Russell's opera was a failure, at least from the standpoint of the directors and the public. True, the five seasons during which Bostonians were called on to make good the constantly recurring deficits of Russell's regime represented probably the most comfortable and affluent period of that gentleman's career. Nevertheless, Boston finally gave up Mr. Russell's opera, and all his pleadings and arguments to be allowed to remain fell on deaf ears. The former backers could not see it their way to give him any further rope. Hence the Boston Opera House, planned as a permanent home of opera, is let out today to whatever show will inhabit the building for a few weeks. And now it is that our dear unique friend of former days speaks up from New York, and discovers that Bostonians are "bluffers." Who should be able, better than Henry Russell to detect "bluff"?

PROSPECTUS

FIFTH SEASON

GRAND OPERA

1913 · 1914

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY

HENRY RUSSELL - MANAGING DIRECTOR

theatrical season. Every at-

Just a word, on the same line, of the
drama. This has been called a fairly

PROSPECTUS

FIFTH SEASON
OF GRAND OPERA
1913 — 1914

W. R. MACDONALD
Business Manager

Boston Opera House

Boston Opera Company

Lessee

HENRY RUSSELL, Managing Director

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Just a word, on the same line, of the drama. This has been called a fairly

The Boston Opera Company

Begs to announce its fifth season of Grand Opera, under the direction of Mr. Henry Russell. The first performance will take place on Monday Evening, November Twenty-four, Nineteen Hundred and Thirteen. The season will consist of eighteen weeks, and will include seventy-two regular subscription performances, given on Monday, Wednesday and Friday evenings, and Saturday afternoons.

The Company

Will have among its members vocalists of world-wide eminence and many nationalities. Both the French and the Italian sections of the organization have been strengthened, and the singers required for the presenting of such operas as are to be sung in German, have been engaged.

Conductors and Orchestra

Messrs. Felix Weingartner, André-Caplet and Moranzoni have been re-engaged as principal conductors. The orchestra will again be strengthened by the addition of the best available talent.

Stage Management and Productions

Mr. Joseph Urban has been re-engaged as General Stage Director for the coming season. The new scenery is being painted by him in the Opera House's studio at Swampscott. Mr. Robert Brunton has been re-engaged as Technical Director, and will have charge of all the mechanical details of the stage, and also will oversee the preparing of all the new stage properties. The new costumes are being made by Messrs. Chiappa of Milan, Italy.

The Chorus

Will consist of one hundred and twenty-five singers, and will be trained by Mr. Oreste Sbavaglia and Mr. Ralph Lyford. While the majority of the male choristers have been imported from France and Italy, the management is gratified to state that so excellent have been the results obtained in the opera school, that the Opera House now has a complete women's chorus of American singers.

The Ballet

Will be under the general supervision of Mr. Cecchetti who will be assisted by Miss Maria Paporello. Mlle. Galli has been re-engaged as Premiere Danseuse.

Just a word, on the same line, of the drama. This has been called a fairly

Repertory

The list of operas chosen for the season includes, in addition to works already given, three not before presented by the organization: Wagner's "Die Meistersinger," Zandonai and D'Annunzio's "Francesca Da Rimini," Fevrier and Maeterlinck's "Monna Vanna." "Francesca Da Rimini" will have its world's premiere at the Boston Opera House and both composer and author have promised to be present on this auspicious occasion. "Monna Vanna" altho' familiar to the public of the Paris Opera House, will be performed for the first time in America at the Boston Opera House early in the coming season.

Interchange of Singers

By virtue of a working agreement existing between the Boston, New York, Chicago and Montreal Companies, there will be an exchange of artists whenever mutually convenient and desirable.

The Company

The names are given in alphabetical order

Sopranos

Elizabeth Amsden
Ada Androva*
Margherita Beriza*
Lucrezia Bori
Lina Cavalieri*
Jeanne Deck*
Emmy Destinn
Louise Edvina
Rachel Frease-Green*
Mary Garden
Juliette Gauthier*
Kristine Hellane*
Hertha Heyman
Irene Jonani*
Adrienne Lasilva*
Lucille Marcel-Weingartner
Nellie Melba
Vera Nette*
Alice Nielsen
Louise Rieger*
Julia Ritter*
Evelyn Scotney
Myrna Sharlow
Luisa Tetrazzini

Mezzo Sopranos and Contraltos

Margherita Dalvarez*
Ernestine Gauthier
Maria Gay
Elvira Leveroni
Golda Mandell
Margarete Matzenauer
Lydia Rienskaja-Archinard*
Cara Sapin*
Jeska Swartz

Tenors

Edmond Clement
Louis Deru*
Edoardo Ferrari-Fontana
Lorenzo Fusco*
Ernesto Giaccone
Aristodemo Giorgini*
Jean Jou-Jerville*
Leon Laffitte
Giovanni Martinelli*
Lucien Muratore*
Giuseppe Oppezzo*
Gaetano Pini-Corsi*
Alfredo Ramella
Vincenzo Tanlongo*
Jacques Urlus
Giovanni Zenatello

Baritones

Mario Ancona*
Ramon Blanchart
Henry Danges*
George Everett
Rodolfo Fornari
Alban Grand*
Vanni Marcoux
Arnaldo Neumarker*
Attilio Pulcini
Pietro Tortorici*

Basses

Edward Lankow
Paolo Ludikar*
Jose Mardones
Michele Sampieri
Aristodemo Sillich
Luigi Tavecchia
Howard White
Taddeo Wronsky*

*Appearing this season for the first time with the Boston Opera Company

Just a word, on the same line, of the drama. This has been called a fairly

Chief Conductors

André-Caplet Roberto Moranzoni Felix Weingartner

Assistant Conductors

Horace Britt Fabio Rimini Walther Straram
Ralph Lyford Arnaldo Schiavoni Charles Strony
George Hirst Alexander Smallens Edouard Tournon

Accompanists

Anthony Dubois Frank Waller

General Stage Director

Joseph Urban

Regisseurs

Leo Devaux Eugenio Reale Louis Verande

Assistant Stage Managers

Rudolf Adler Herman Wessel

Chorus Master

Oreste Sbavaglia

Ballet Master

Giuseppe Cecchetti

Ballet Mistress

Maria Paporello

Premiere Danseuse

Dolores Galli

Prompter

Leandro Pla

¶ Arrangements have been made for occasional visits of the following artists, whose appearances cannot be guaranteed to the subscribers:

Frances Alda	Charles Dalmores	Rosa Raisa
Pasquale Amato	Olive Fremstad	Mabel Riegelman
Alessandro Bonci	Johanna Gadski	Minnie Saltzman-Stevens
Edmund Burke	Otto Goritz	Antonio Scotti
Enrico Caruso	Frieda Hempel	Maggie Teyte
Julia Claussen	Lillian Nordica	Carolina White
Florencio Constantino	Giovanni Polese	Alice Zeppilli

The Repertory

Will be selected from the following works:

In Italian

AIDA	Verdi
IL BARBIERE DI SIVIGLIA	Rossini
LA BOHEME	Puccini
LA GIOCONDA (revival)	Ponchielli
CAVALLERIA RUSTICANA	Mascagni
DON GIOVANNI	Mozart
FRANCESCA DA RIMINI	Zandonai
THE GIRL OF THE GOLDEN WEST	Puccini
THE JEWELS OF THE MADONNA	Wolf-Ferrari
LUCIA DI LAMMERMOOR	Donizetti
MADAMA BUTTERFLY	Puccini
MANON LESCAUT	Puccini
OTELLO	Verdi
I PAGLIACCI	Leoncavallo
RIGOLETTO	Verdi
THE SECRET OF SUZANNE	Wolf-Ferrari
TOSCA	Puccini
LA TRAVIATA	Verdi
IL TROVATORE	Verdi

In French

CARMEN	Bizet
TALES OF HOFFMANN	Offenbach
FAUST	Gounod
LOUISE	Charpentier
MANON (revival)	Massenet
MONNA VANNA	Fevrier
SAMSON ET DALILA	Saint-Saens
THAIS	Massenet

In German

HAENSEL UND GRETEL	Humperdinck
DIE MEISTERSINGER	Wagner
TRISTAN UND ISOLDE	Wagner

Mason & Hamlin Pianos used

Just a word, on the same line, of the drama. This has been called a fairly

Prices

For Series of Eighteen Performances

Orchestra Floor	$90
First Balcony, A, B, C, D, E, (centre section)	72
First Balcony, A, B, C, D, E, (side sections)	54
First Balcony, F to S	36
Second Balcony, A to E . . .	36
Second Balcony, F to K . . .	27
Second Balcony, L to R . . .	18

Location and prices for boxes and loges obtained upon application.

For further particulars address

Subscription Department

Boston Opera House

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OF BOSTON

To [illegible] theatrical season. Every [illegible]

Just a word, on the same line, of the [illegible] drama. This has been called a fairly [illegible]

M. Cat. 2. 15
9/3/14.

Program

ANNA PAVLOWA

ASSISTED BY

L. NOVIKOFF

Boston Opera House

SATURDAY EVENING, OCTOBER 25, 1913

SATURDAY EVENING, OCTOBER 25, 1913, AT 8.15 O'CLOCK

MAX RABINOFF AND DANIEL MAYER PRESENT

The Incomparable

Anna Pavlowa

Assisted by

L. Novikoff

MLLE. GASHEWSKA	Principal Character Dancer
MLLE. PLASKOWIESCZKA	Principal Classic Dancer
P. ZAJLICH	Ballet Master
E. CECCHETTI	Principal Mime

and Complete Company and Symphony Orchestra under the Direction of

MR. THEODORE STIER
Conductor of the London Classical Orchestra

PART I

THE MAGIC FLUTE

Arranged by L. Ivanoff Music by R. Drigo

CHARACTERS

THE MARQUIS (Old Chatelain living near by)	M. E. CECCHETTI
THE FARMER'S WIFE	MME. MARKOWSKAIA
LISE (Her Daughter)	MLLE. ANNA PAVLOWA
LUC (Young Person)	M. L. NOVIKOFF
THE MARQUIS'S FOOTMAN	M. MARKOWSKI
OBERON (disguised as a Hermit)	MLLE. L. LINDOWSKA
A JUDGE	M. P. ZAJLICH
A CLERK	M. SOHA

Peasants, Peasant Women, Workers, and Gendarmes

SCENE — A French Village TIME — In the Reign of Louis XV

EBEN D. JORDAN SELLS BOSTON OPERA HOUSE

Transfers Property, Together with Park Riding School and Regent Garage, in Exchange for Niles Building on School Street—City's Largest Real Estate Deal.

What is probably the largest deal in the form of an actual exchange of city properties ever carried out in Boston was consummated yesterday when papers were passed at the Suffolk registry conveying from Eben D. Jordan to J. Murray Howe, together with J. Sumner Draper and Mark Temple Dowling, as joint owners, the Boston Opera House on Huntington avenue, the Park Riding School on Ipswich street, the Regent Garage on Lansdowne street and a large tract of land on Huntington avenue, Opera street and St. Stephen street, opposite the Opera House.

COST OWNER $2,000,000.

The total assessed value of all of these properties is between $850,000 and $900,000; the cost to the owner, together with the accessories first and last supplied to the Opera House, has been fully $2,000,000.

The purchasers who take over these four properties convey to Mr. Jordan the new Niles building on School street. This property consists of a fireproof mercantile building covering 15,200 square feet of land on the corner of School street and City Hall avenue, next to the City Hall. The building has just been completed and is already largely rented and occupied by various retail firms on the lower floors. There are five stories of offices above. Mr. Jordan will hold this property as an investment.

The Boston Opera House is too well known to the public to need any long description. It is an absolutely fireproof structure of the highest class, and is said to be the most completely equipped opera house and theatre in the world. Its seating capacity is nearly 3000. It has every appurtenance necessary to transform it at any time on a few hours' notice into a cyclorama, an ordinary dramatic theatre with either large or small stage, a perfectly appointed moving picture show on a large scale, a hippodrome, arena, or for a grand concert. Adjoining the main theatre on St. Stephen street is an eight-story building which goes with the Opera House in the sale. This building, covering about 6000 square feet of ground, contains various accessories and machinery for the production of theatrical properties, such as an unique studio for scene painting on a large scale, workshops for manufacture of various stage accessories, as well as dressing rooms for large choruses.

The transfer of the Opera House real estate will in no way affect any advertised performances, such as the Russian Ballet or the Metropolitan Opera, coming later, as the property is conveyed subject to an existing lease having some time to run.

The parcel of land opposite the theatre on Opera street, Huntington avenue and St. Stephen streets, contains about 34,000 square feet, and is valued by the assessors for $136,000.

The Park Riding School on Ipswich street covers about three-quarters of an acre of land, with a four-story stable at one end, and a high arena for riding in the centre, and living rooms and offices at the eastern end. This property is assessed by the city for $166,000. It is under lease for several years.

The remaining property, known as the Regent Garage, is a modern fireproof structure, adjoins the riding school on the west, and covers about half an acre of ground. Like the other properties it is sold subject to a lease. The city's valuation of this parcel is $75,000.

While the terms of the transaction are private, it is known that a large sum of money passed in the transaction in addition to the real estate.

John W. Dunlop and Stephen W. Sleeper of 31 Milk street were the brokers in all of the transactions.

OPERA SEASON UP TO BOSTON

Shubert Will Give City Chance to Show if It Is Wanted

"WINTER GARDEN" PRODUCTIONS HERE

Herald Feb. 19, 1918

The future of the Boston opera season depends entirely upon Boston. If Boston will do her share, the Shuberts will do theirs. There will be grand opera next season at least, even though it is presented as a personal contribution, and if it is appreciated there is no reason why it should not become permanent.

J. J. Shubert was in Boston last night, and during the performance of the opera he gave the Herald an outline of what he intended to do with the Boston Opera House, as well as with opera itself and some other features of Boston's entertainment and amusement future.

Opera House Has Future

In the first instance, he declared that Boston is one of the best cities on the Shubert circuit and the fact that his

money was invested in Boston indicated his optimism. Of the Shubert Brothers' latest acquisition, the Boston Opera House, Mr. Shubert said that it surely has a future, and that both he and his brother are quite ready to do their part in giving Boston all that is desirable, from the latest Broadway productions to opera.

The Shuberts now control five of Boston's leading playhouses, the theatre named for them, the Wilbur, the Majestic, the Plymouth and the opera house. Mr. Shubert said that this string of houses is probably assurance enough that Boston is in the field for the very best to be had in the form of entertainment, and he was confident that Boston realizes it.

As to the physical properties of the opera house, Mr. Shubert said that he would remodel it as soon as the present season closed. "The opera house is now arranged in such manner that there are three distinctive audiences there at the same time," he said. "This should not be, and we will make the necessary changes to bring the audiences together. It is pretty difficult to gauge the success of a production unless the entire audience passes judgment upon it at the same time. The appreciation should be spontaneous, there should be no divisions and we will provide the remedy."

Grand Opera if Wanted

Concerning a continuance of grand opera in Boston, Mr. Shubert said:

"We will provide Boston with whatever is desirable. If Boston wants grand opera and indicates it, we will present grand opera. You may rest assured that there will be opera next season, at least, even if I have to produce it myself."

The opera house is suitable for the production of a Winter Garden show, and probably there will be Winter Garden seasons, though the opera house will not be given up entirely to that class of amusement. It will be available for concerts, as well as opera and other musical and dramatic productions.

When asked if the Shuberts intended going into the grand opera field, Mr. Shubert smiled and said that he hadn't discussed that question with his brother and that at the present time he was wondering if Boston intended to keep grand opera. He said he would give the city every opportunity and abide by its decision. It was late in the season to announce plans for the balance of the present season, he said, but the opera house was there and would certainly be put to the best uses. Next season would take care of itself and after that—well, that depends upon Boston.

Theatrical Year Good

The theatrical season of 1917-18 is very promising and there has been a wonderful revival since the beginning of the year. Mr. Shubert declared that in New York, Philadelphia, Kansas City, St. Louis and Chicago, where there was a tendency toward a decline, business was aroused with the commencement of the new year and Boston, the last to respond, is now recovering with rapid strides. He attributed the Boston lethargy to general conditions, principally the fuel situation but expressed opinion that with a lightening of worries over fuel there would be a more sprightly return to theatrical interest.

Mr. Shubert planned to return to New York yesterday afternoon, but remained in Boston until midnight in order that he might witness the opening of the two weeks of opera by the Chicago company. He expressed an opinion that the Metropolitan Opera might be heard in Boston next season, while from other sources it was hinted that the Shuberts might go in for the production of opera with possibilities of a Boston company, concerning which Mr. Shubert was not inclined to talk beyond saying that the matter had not been fully discussed with his brother.

Shuberts Buy the Boston Opera House, the Deal Involving About $1,000,000

Boston Opera House and Its New Owners, Lee Shubert, at Left, and J. J. Shubert, at Right.

Engagement of Chicago Company to Stand — To Give Big Concerts There

Herald Feb. 10, 1918

The Boston Opera House, built by the late Eben D. Jordan as a fitting home of grand opera for music lovers of Boston, became the property yesterday of Lee and J. J. Shubert. The deal involved close to $1,000,000 and is undoubtedly the biggest single transfer of theatrical property in this country.

Negotiations have been in progress between J. Sumner Draper and J. Murray Howe, owners of the Opera House, and J. J. Shubert for three months. The Messrs. Shubert nearly closed negotiations for the sale of the valuable property to them two months ago, but some slight details interfered with completion of the transfer at that time.

J. J. Shubert said over the telephone yesterday from New Haven, where he is producing his New York Winter Garden show, Al Jolson in "Sinbad," that as far back as two years ago, when he was interested in an arrangement with the late Mr. Jordan to book attractions there for a season, he was so strongly impressed with the wonderful construction, the ideal detail of equipment, and the general magnificence of the building that it became his ambition to own the property outright. Even then he and Mr. Jordan had several conferences regarding the Messrs. Shubert taking over the property.

Another Announcement Coming

Negotiations for the sale made yesterday were conducted by J. J. Shubert through his Boston attorneys, Bates, Nay &Abbott. The acquisition of this beautiful and commodious playhouse adds to the list of theatres here controlled by the Messrs. Shubert, the Shubert Theatre, which they own; the Majestic Theatre, the Wilbur Theatre and the Plymouth Theatre. Incidentally, it became known yesterday that the Messrs. Shubert will make still another announcement shortly in regard to their extensive theatre interests in Boston, which promises to be of even more general interest to the average theatregoer than any made here in a long time.

All outstanding contracts in connection with the Boston Opera House have been assumed by the new owners and will be faithfully carried out, including the forthcoming engagement of the Chicago Opera Company. The Shuberts now look forward to making the Boston Opera House the most distinguished theatrical landmark in New England by installing some of the biggest attractions in the theatrical world. One of the first things to be arranged for, the Shuberts state, will be to give Boston a proper season, not only of the Metropolitan opera, such as Boston music lovers demand, but also of the Chicago Opera Company. In the Shuberts' plans will also be included provision for big concerts with such singers as Caruso, John McCormack, Galli-Curci and other great operatic and concert stars.

Under Management of E. D. Smith

"For the balance of the season," Mr. Shubert said yesterday, "the Boston Opera House will be under the local management of E. D. Smith, who is the general manager of our Boston houses, the Shubert, Wilbur, Majestic and Plymouth, and any inquiries regarding rental for special performances, public meetings, etc., should be addressed to him at the Shubert Theatre."

The Boston Opera House, which is one of the finest buildings of the kind in the world, was dedicated Nov. 8, 1909, with the late Mme. Lilllan Nordica and Florencio Constantino in the leading roles of Ponchielli's "La Gioconda." The dedicatino of the building, which seats nearly 3000, was something more than an important social event—it was a striking spectacle. It immediately had a marked influence on the musical taste of the community and on the future of history of music in this city. The building was a monument to the public spirit and generosity of Eben D. Jordan, and although he has passed away, his name will always be associated with the splendid structure now owned by the Shuberts.

Boston Opera House Has Had a Checkered Career

By BOB SIBLEY Sept, 1940

Down through the years, surmounting financial difficulties, musical rivalries and competition, labor disputes and even a dynamite bombing, the Boston Opera House has stood as a monument to Boston culture.

Today, after more than 30 years of musical triumph, during which the brightest luminaries of the opera world trod its stage, the fate of the Boston Opera House hangs in delicate balance—for a test to determine whether teh famous institution can survive one more storm.

DINE AND DANCE PALACE

Picture the staid, dignified Boston Opera House transformed into a Hunington avenue dine-and-dance palace. Or bus terminal. Or super-market waffing onion-and-garlic odors where have resounded the golden voices of Luisa Tetrazzini, Frances Alda, Geraldine Farrar, Lina Cavalieri and countless others.

It can happen. It may.

Years before the opera house became a reality, it was only a hope-for dream of a small group of Boston music lovers. Helping to make it a reality was Eben D. Jordan, long time president of the Boston Opera Company. And it was on Nov. 30, 1908, that Mr. Jordan, in the presence of numerous dignataries, including Gov. Guild, laid a Deer Island granite cornerstone and smoothed it over with a silver trowel.

IN THE CORNERSTONE

In the cornerstone are phonograph records made by Caruso, Homer, Farrar, Alice Nielsen and others. With these are documents from many Boston musical societies.

The troubles which have been intermingled with the history of the opera house began even before the building was completed for its gala opening on Nov. 7, 1909, with the presentation of "La Gioconda." There was a series of bickerings and strikes which for a time threatened to prevent the scheduled dedicatory opening.

Other difficulties came up from time to time; intense rivalry with other musical organiaztions which somehow seemed to have stella attractions elsewhere on opera nights; declarations by financial supporters that they would no longer continue to make up deficits; bankruptcy proceedings in which hundreds of costumes and settings were carted away just before an appearance of Anna Pavlova, Russian dancer, and her company, and a dynamite bomb plot which seriously damaged the building in 1911. Not to mention a fire in 1932..

HAS MADE HISTORY

The noted Detective William J. Burns always maintained the bombing was the work of the notorious McManigal and McNamara, also credited with the bombing of the Los Angeles Times, but the sleuth's theory was never brought to a test in court.

Whatever the fate of one of Boston's best known structures, originally made possible by nearly a million dollars in popular subscriptions and later sold to theatrical interests, the Boston Opera House has made history—both musical and social.

Opera

Is it possible that the recent publicity regarding the sale of the famous Boston white elephant, otherwise known as the Boston Opera House, was unfounded? Oct 15, 1940

Is it possible that this was a sensational means of getting free "for sale" publicity, or did the astute management wish to force the hands of the sponsors of our tremendous season of grand opera? Jan. Lib.

For the sake of those quivering in suspense, we are informed that the various announcements of the new uses for our unused opera home are premature to say the least.

Not that this reviewer gives one continental whether or not they turn the house into a supermarket, or into a garage, or tear it down, or burn it down, or blow it up.

If a district the size of Metropolitan Boston does not care to support a season of opera, what does it want with an opera house anyway? The ten days or so of opera that we get hereabouts (at $7.70) are nothing much more than a social holiday.

One final question: Is it true that several of the guarantors of the Metropolitan season have consistently sabotaged any and every attempt to bring a real season of opera to Boston?

Sept. 1940

WORLD FAMOUS SINGERS have graced the stage of the Boston Opera House. Among them were Luisa Tetrazzini, soprano (left); Louise Homer, contralto (inset), and Antonio Scotti, baritone.

BOSTON HAS GREAT REPUTATION IN MUSIC

People's Editor: Sept. 1940

As a result of my letter which appeared in the Traveler of Sept. 28, may I state that today, the 29th, I received six telephone calls from readers who were willing to subscribe $1 to a fund to save the Boston Opera House from demolition, and one poor Italian lady, who runs a fruit stand, said in broken English, she would give $5. This is significant indeed, when one considers the Metropolitan Opera Company of New York was saved by just such a scheme.

And now, in Saturday's mail, comes the usual literature about the finances of the great New York Philharmonic-Symphony Society, contemporary of our Boston Symphony Orchestra, soliciting funds of $1 to $5 from any one interested in having the 30 Sunday afternoon radio concerts continued, and in the general maintenance of the orchestra. The scheme is and has been successful for some time.

May I again refer to the success of the rapidly growing Chicago Opera Company? After a total collapse, the company started on a very modest scale a few years ago, until now it had a prosperous season of seven weeks, with every prospect of a longer season the coming winter.

Let it be remembered the season at the Metropolitan is for 16 weeks, with a supplementary season in a few large cities. Just watch industrious, up and coming Chicago as she gradually approaches that mark.

Both Chicago and Boston learned the lesson of absolute waste and wanton recklessness. If Chicago has learned the lesson of a safe and gradual growth, built on a foundation as solid as the foundation of the Boston Opera House, so can Boston. Here we look for culture, and expect it. If only to illustrate in what esteem Bostonians are held in other parts of the country, may I just cite one instance?

Several years ago the national confederation of the Federation of Women's Clubs was to be held in a mid-western city. Said one lady: "When we learned that the convention was to be held there, many cities and towns organized clubs for the study of grammar, as we feared those educated delegates from all over New England, and particularly Boston."

The same holds true in music. One must travel in the South and West to realize that point. Boston has a tremendous reputation in music to uphold abroad. Can we afford to let that monument of architectural beauty, the Boston Opera House with all its musical tradition, go? The building is as imposing as the Girls' High School on West Newton street.

The radio, coupled with other means, may yet save it.

HENRY WOELBER.

Jamaica Plain.

SUGGESTION TO KEEP BOSTON OPERA HOUSE

People's Editor: Sept. 1940

I have read the brilliant, occasional articles of Henry Woelber, Jamaica Plain, on matters musical and I wish to add my bit concerning the Boston Opera House.

The late Charles Hayden was treasurer of the Boston Opera Company and he took a deep interest in its personnel and financial affairs. He received a weekly statement of all receipts and expenditures and was custodian of all the vast sums received from the advance sale of the boxes and tickets. He owned a private box, as also did his partner, the late Galen L. Stone.

The beauty of the horseshoe, double row of boxes, the refreshment room, the spacious ticket office, the press reception room, the stage, wide and deep, with high arch, the wall and movable frames and platform for painting scenery, four floors of dressing rooms, ample wardrobe storage, fine suites of executive offices and electric equipment par excellence were not excelled by any outfit in this country, some say, world.

The Charles Hayden Foundation amounted to $50,000,000, the income to be used for the betterment and uplift, physically, morally and intellectually, of the youths of Boston and New York, or words to that effect. Certainly young people were much in evidence among the minor artists, chorus, ballet supers and all students from schools of music, vocal and instrumental and acting.

Could it be possible to prevent the razing of the opera house by an appeal to the management of the Charles Hayden Foundation for funds enough to meet the present deficit which overhangs the structure? Another excellent, old Boston institution, the New England Conservatory of Music, would also be indirectly benefited if the Boston Opera House could be assured of a longer life. WILLIAM R. HALL,

Formerly Asst. Treas. B. O. C. and Treasurer of Boston Opera House.

KEEP OPERA HOUSE FOR PEOPLE OF BOSTON

People's Editor: Sept. 1940

My friend, Henry Woelber of Jamaica Plain, is right. The Boston Opera House should be saved for the people of Boston. The central branch of the Boston public library was purchased this way.

Now let's start something.

Boston. ENTHUSIAST.

OPERA HOUSE MUST NOT BE RAZED

People's Editor: Sept. 1940

The Traveler of Sept. 25 carried the announcement of the possible razing of the famous Boston Opera House with all its noted traditions, and at an early date. If, as implied, the city is to take it over for taxes, is there not enough civic pride to prevent such a calamity? Could not the White Fund be drawn upon for temporary assistance, aided, perhaps, by a radio appeal, similar to that of the successful effort of the New York Metropolitan Opera Company last winter?

I had the great pleasure of playing in the Boston Opera House orchestra during those gilded days from 1909 to 1914, at which time the world war broke out, and the opera never opened again.

At that time the orchestra numbered 73 musicians as compared to 86 in the Metropolitan, and 65 in Chicago. All three companies were of the first rank. In time, through the Samuel Insull collapse, the Chicago company also failed, but with the indomitable will and the business acumen of several leading Chicago citizens, the opera finally got started again on a small scale, until today it is approaching major proportions.

Boston could do the same thing. In this city there is a wealth of musical talent. An orchestra of 50 men, and a chorus of young American boys and girls could soon be assembled. Such forces would be perfectly good enough for a modest start.

All technicians know that the Boston Opera House is the last word in construction. The stage equipment is unsurpassed. If the building could be saved for the present, no doubt a coterie of public-spirited citizens could be induced to take it over and form a company.

If, at the beginning, an American business man like the late Charles A. Ellis of the Boston Symphony, or the late George W. Stewart of the Boston Festival, had been appointed manager, the Boston Opera Company would be running yet.

It opened with Constantino, Nordica and Homer, and in due time, Caruso, Melba, Tetrazzini, Zenatello, John McCormack, Frieda Hempel, Baklanoff, Lipowski, Muatore, and other great stars, too numerous to mention, were featured.

I played in the orchestra during the entire life of the opera in Boston, on its tours, and even for the laying of the corner stone 1908, so I have a sentimental interest in its history, and also its possibilities. For parts of three seasons we had the greatest of German conductors—Felix Weingartner—for the operas in that language.

For generations the Boston Symphony has been the equal, if not the peer, of any orchestra in the world. Will Boston allow the finest opera house in the world to be razed, or leased for a super market, or a night club? This would mean the abandonment of grand opera in Boston. If some idle capital could be released, a part of private industry would be restored, musicians, singers, stage hands, carpenters, electricians, costumers, milliners, wig makers, and dress makers would be employed, and trades people would soon reap a benefit, and this famous musical center would retain its prestige.

Would that a Higginson, a Lewissohn, an Eastman, a Kahn, a Stotesbury, or a Mackey, would come forward.

HENRY WOELBER

Jamaica Plain.

—*By* ELLIOT NORTON—

THE fate of the Boston Opera House and of Boston's annual opera season is, or rather are, still in the uncertain stage. It is, however, safe to make two predictions: (1) the Opera House will be leased to a non-theatrical tenant, who will—if conservative reports in entertainment circles are credible—completely alter the interior, perhaps to make a broadcasting station; and (2) Boston will have opera none the less. 10-6-40 Post

ELLIOT NORTON

With regards to this second prophecy, the following are the facts: The Boston Opera Association is determined to bring the Metropolitan Opera Company here, next spring, regardless of what happens to the Opera House, and members of that organization have been making investigations to discover the proper place.

The Boston Garden, which has been mentioned as a possible location is definitely out. The Garden management is not even asking that their hall be considered. But two downtown movie houses and perhaps a third have been scrutinized, measured and carefully considered. Two of the three are very beautiful; two of the three have a larger seating capacity than the Opera House, the third is almost exactly the same size.

It is very likely that one of these motion picture palaces will be Boston's new home of opera, provided only that the opera association can make a sufficiently attractive bid.

The opera does a tremendous business, in terms of cash, in its Boston engagement. With ticket prices ranging from $2 to $7, in an auditorium which holds 2940 persons, you can safely estimate that a single performance at the Opera House brings in gross receipts of $12,000. For 12 performances, assuming that they were all sold out (and they usually are) that would mean a gross business of $144,000.

A Lot of Money

THIS is an enormous amount of money, exceeding anything which any kind of entertainment can do in a similar period, unless you care to bring in the circus which, of course, plays in the huge Boston Garden, and not in a theatre.

Nevertheless, it seems to be true that the opera company has expenses which almost entirely devour this huge sum, so that the management of the Opera House has never shared in the income. The usual procedure in the theatre is for the owners of a show to pay the owners of the theatre in which it plays 30 per cent of the gross receipts. Occasionally, under special circumstances, a show owner rents the theatre for a flat sum per week, but this is not the rule.

The private business of the Boston Opera Association and the owners of the Opera House is private business. It is generally understood by showmen, however, that the association paid rent and rent only to the Messrs. Shubert when they brought the Metropolitan company to town.

What the rent was is also a secret. It is quoted, however at somewhere between $5000 and $15,000 for the 10-day opera season. Say it was $15,000 and that represents only 10 per cent—not 30 per cent—of the total income.

The point of all this conjectural figuring is this: the big downtown movie theatres which are now under consideration are not run by benevolent organizations. They are operated for profit. To stop showing movies for 10 days time would seriously dislocate their usual policies. They are not likely to make the break unless it is going to be worth their while.

Two Others Are Active

IN any case, the Opera House, as such, seems to be doomed. The only consolation, from one point of view, is that other theatrical activity is pleasantly and profitably increasing in the Back Bay, what with the relighting of both the Copley and the Civic Repertory Theatres, both of which have been pretty much out of the picture for several years.

YOUNG FOLK CONCERTS IMPORTANT

BY WARREN STOREY SMITH

WHAT assurance have we that the Boston Symphony Orchestra will not share the fate of the Boston Opera Company? How do we know but that on some dark tomorrow a for-sale sign will not chill our hearts as does the for-sale sign on the Opera House today?

Unthinkable, you say. But we should have learned by now that no calamity is unthinkable. Too many unthinkable things have already happened. 10-20-40 Post

The Boston Opera Company was not self-supporting. No more is New York's Metropolitan. And the Boston Symphony, like all great orchestras, cannot pay its own way, and never has. The annual deficit of many thousands of dollars is met by a public-spirited body of men and women known as the Friends of the Boston Symphony Orchestra. If the sale of seats fell off too much or if these yearly contributions were not forthcoming in sufficient quantity, the Boston Symphony Orchestra would vanish from the scene. It is not likely that the city would take it over. Municipally-supported orchestras are as rare in this country as they are — or were — common in Europe. Certainly the city has shown no disposition to purchase the Opera House.

To come to the point of this jeremiad, how can we safeguard the future of the Symphony Orchestra, Boston's last claim to musical supremacy? There is only one way and that is by educating the younger generation. And the way in which that is best accomplished is through the Symphony Orchestra's own Youth Concerts, the current series of which begins on Wednesday afternoon. Obviously, the young patron of today's Youth Concerts may become tomorrow's subscriber to one of the four series of Symphony Concerts proper, or tomorrow's friend of the orchestra.

This year, as in the past two seasons, the six Youth Concerts will be under the able, experienced, wise and tactful guidance of Wheeler Beckett. Mr. Beckett's first programme (which exemplifies his well-tested theory that the youngsters do not want to be played down to) assembles, as Dr. Koussevitzky might have assembled them, Mozart's "Eine Kleine Nachtmusik," Beethoven's Eighth Symphony, the First Rumanian Rhapsody of Enesco (a timely item), Debussy's Prelude to "The Afternoon of a Faun" and the "Flying Dutchman" overture of Wagner. All these numbers, save Debussy's Prelude, will be new to Mr. Beckett's concerts. In the subsequent programmes American compositions will be heard.

* * * *

Coming back to the matter of the Opera House, a correspondent whose letter was printed in last Sunday's Post makes the suggestion that the present owners (the Messrs. Shubert) make public the financial situation regarding that theatre so we may all know just how much money would be needed to make the house at least self-supporting. In point of fact, they have admitted a loss of $250,000 over a period of 25 years. This correspondent, like most of the others, thinks the sale of the Opera House and subsequent disappearance of opera from our midst would be a great misfortune. Yet among these letters was one—not to the Post—which said, in effect, "What's the use?" If, as this writer maintained, the Opera House is to be used for only 10 days of opera, a fortnight of ballet and an occasional play or musical show, why should anyone assume the financial burden envolved?

To this realistic and cynical point of view one might reply that half a loaf is better than none; that if we have 10 days of opera now we might have two weeks, or even three in future. Moreover, the new subway will make the Opera House far more accessible than it has been in the past, and some day we might again have a company of our own. Philadelphia has one, and it has performances by New York's Metropolitan besides. On Tuesday of next week the Philadelphia Opera Company will give the first of the season's seven productions, a performance of Tchaikovsky's "Eugene Onegin" in English. Lucky Philadelphia can use its Academy of Music for both symphony concerts and opera. Symphony Hall would ill serve the latter purpose.

And, returning to the Symphony Orchestra, the series of six Monday evening and six Tuesday afternoon concerts begin next week and will end with those of April 14 and 15. The first programme, derived from

those already given at the longer series, includes Gluck's Overture to "Iphigenia in Aulis," Haydn's Symphony No. 88, and the "London" Symphony of Vaughan Williams.

This Symphony of Haydn, famed for its noble and expressive Largo, is the first number on the list designed for this Friday afternoon and Saturday evening. After it will come, as the season's first novelty, a composition entitled "Cipressi," by the Italian composer Mario Castelnuovo-Tedesco, now living in this country; the Chabrier-Mottl "Bourree Fantasque" and, with grim appropriateness, Strauss' "Death and Transfiguration."

The first recital of the season will be given at Symphony Hall next Sunday afternoon by Fritz Kreisler.

The People's Choral Union will open its 44th season next Sunday afternoon at 3:30 in Recital Hall, the New England Conservatory of Music. Stanley Hassell is again the conductor. Auditions for membership will be held at the Conservatory in Room 15 from 7 to 9 p. m. on Wednesday and Friday afternoon of this week.

OPERA HOUSE IS DOOMED

Sale or Demolition Menace New Season

The Boston Opera House, where Boston music lovers have gone for their grand opera nearly every season since Nov. 8, 1909, when the massive auditorium was dedicated with Ponchielli's "La Gioconda," will be sold and converted into either a so-called super market or a bus terminal, it was announced last night.

Other than to express determination that "opera in Boston must continue," H. Wendell Endicott of

(Continued on Page Twenty-three)

Boston and Dedham, who is president of the Boston Opera Association, last night was at a loss to suggest a suitable alternative to the Opera House. The structure, situated on Huntington avenue, seats 3000 persons and is one of the finest of its kind in the world.

DEAL NEAR COMPLETION

A spokesman for the real estate firm of Cabot, Cabot & Forbes, Inc., at 60 State street, which handles about $3,000,000 worth of property for the Shubert interests in Boston, said last night that virtually everything but signing of papers had been completed preparatory to sale of the Opera House. This was confirmed by A. G. Munro, Boston representative of the Shuberts, who acquired ownership of the property in 1918.

Sale of the Opera House for other uses came as a shock to Endicott last night. Obviously he had not heard of the negotiations.

"If it is so I don't know what we can do about it," he said, "but we must dig around and see what substitute can be found. It hardly seems feasible to go back to Mechanics Hall but, certainly, opera in Boston must continue."

The Metropolitan Opera Company is scheduled to come to Boston during the latter part of March. The managing director of that organization, Edward Ziegler, was reached by telephone in New York by The Herald last night, but he said the problem was solely that of Endicott and the Boston Opera Association.

The Metropolitan still would come to Boston, he said, if the city found a suitable auditorium, stage and location. He said he supposed that if a new location in Boston was obtained he and Endicott would confer as to whether it was suitable for grand opera purposes. Search for such a place was not his job, he inferred.

9-26-48 Herald

DEMOLITION ALTERNATIVE

It appeared last night that regardless of the outcome of pending negotiations for sale of the Opera House, its "horseshoe" never again was destined to be filled with matrons of society and their fortunes in jewels. The spokesman for the real estate firm said the building would be torn down to save about $10,000 annually in real estate taxes, besides high maintenance costs if not sold promptly.

Munro, the Shubert representative, said that opera never paid the taxes on the property, not to consider other heavy expenses. It had been a losing proposition to the Shuberts for a number of years, he added.

The Opera House was built by the late Eben D. Jordan as a fitting home of grand opera for music lovers of Boston. When it became the property of the Shuberts on Feb. 9, 1918, the deal involved close to $1,000,000, and was the biggest single transfer of theatrical property in the country. Owners of the Apera House at that time were J. Sumner Draper and J. Murray Howe.

J. J. Shubert said at the time of the purchase that he was so strongly impressed with the wonderful construction, the ideal detail of equipment and the general magnificence of the building that it became his ambition to own the property outright.

The dedication of the Opera House on Nov. 8, 1909, with the late Mme. Lillian Nordica and Florencio Constantino in the leading roles of "La Gioconda," was a striking spectacle in addition to an important social event.

The extension of the Huntington avenue subway comes to the surface nearly at the Opera House. This is said to be one of the reasons why there have been offers to purchase the property. This is principally the case with the proponents of a bus terminal.

PART II

INVITATION TO THE DANCE

Arranged by M. P. Zajlich — Music by Weber

MLLE. ANNA PAVLOWA . — M. L. NOVIKOFF

MLLE. GASHEWSKA — M. ZAJLICH — MLLE. PLASKOWIESCZKA

Mlles. Butsova, Fredova, Lindovska, Markovska, Saxova, Cortnova, Shelton, Leggierova, Pezzatini, Kowak, Collinett, Crombova, Fornaroli, Mitchel, Zalmanova
MM. Berge, Kobeleff, Soha, Oukrainsky, Markowski, Marini, Pavley, Potapovitch

SCENE — Ballroom — PERIOD — 1830

PART III

DIVERTISSEMENTS

1. POLKA PIZZICATO . . . . . Drigo
   Mlles. Plaskowiesczka, Butsova, Zalmanova, Collinett, Fornaroli
2. GAVOTTE . . . . . Linke
   Arranged by M. Clustine, Ballet Master Grand Opera, Paris
   ANNA PAVLOWA and M. BERGE
3. OBERTASS . . . . . Lewandowski
   Arranged by Zajlich
   Mlles. Gashewska, Lindovska, Saxova, Kowak, Markowskaia
   MM. Zajlich, Soha, Patapovitch, Kobeleff
4. IDYLLE . . . . . Chopin
   Mlles. Butsova and Crombova
5. DANCE DE PIRATE . . . . . Dvorak
   M. NOVIKOFF
6. THE SWAN . . . . . Saint-Saens
   Arranged by M. Fokine, Ballet Master Imperial Ballet, St. Petersburg
   ANNA PAVLOWA
7. HUNGARIAN RHAPSODIE . . . . . Liszt
   Mlles. Gashewska, Fredova, Lindovska, Saxova, Markowskaia, Leggierova, Kowak
   MM. Zajlich, Soha, Kobeleff, Markowski, Potapovitch, Pavley, Marini, Berge
8. L'AUTOMNE BACCHANALE . . . . . Glazounow
   ANNA PAVLOWA and M. NOVIKOFF

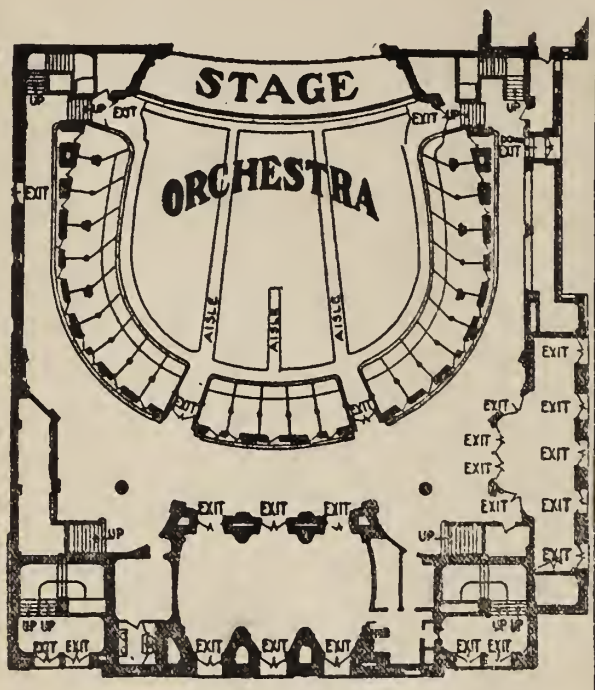
Costumes for "Magic Flute" by Theatrekunst, Berlin
Costumes for "Invitation to the Dance" by M. Walter
Executed by Alias, Ltd., London

Steinway Piano Used
Mason & Hamlin Pianos Official Piano of Boston Opera House

EXECUTIVE STAFF FOR THE PAVLOWA BALLET, INC.

MAX RABINOFF, DANIEL MAYER . . . . . Managing Directors
THEODORE H. BAUER . . . . . General Representative
MAXIMILIAN ELSER, JR. . . . . Representative in Advance
A. LEBENSON . . . . . Representative in Advance
R. D. HERNDON . . . . . Manager
PHILLIP BARUCHSON . . . . . Assistant Manager

EXIT PLANS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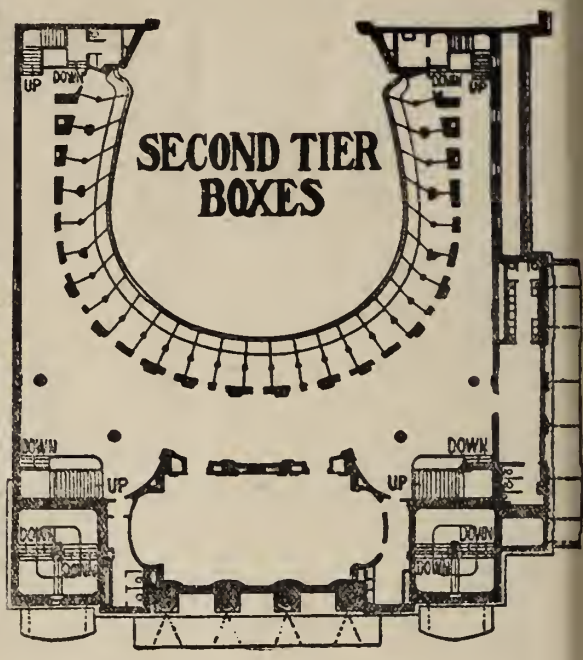
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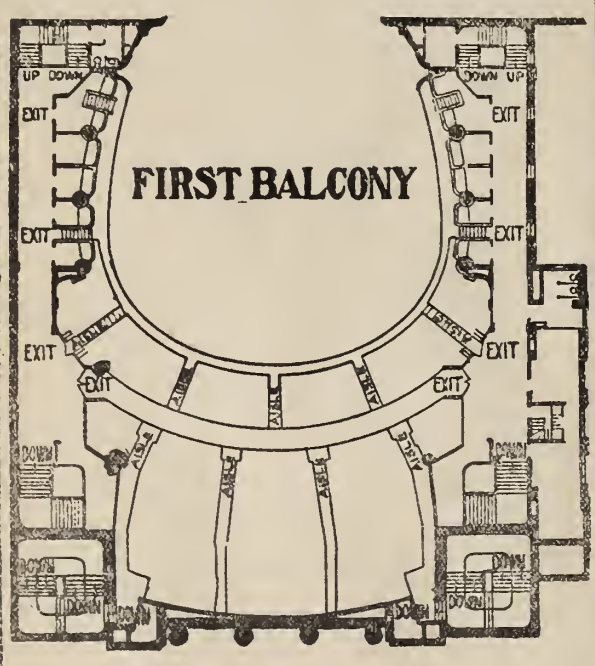
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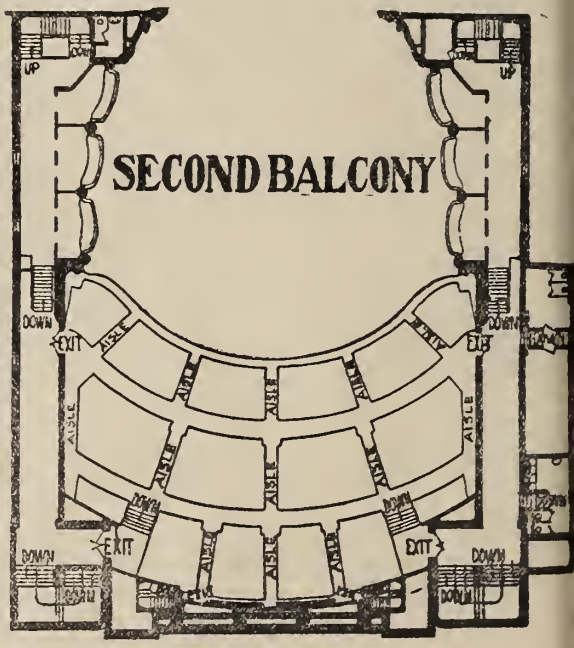
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Program

ANNA PAVLOWA

ASSISTED BY

L. NOVIKOFF

Boston Opera House

WEDNESDAY AFTERNOON, OCTOBER 29, 1913

WEDNESDAY MATINEE, OCTOBER 29, 1913, AT 2.00 O'CLOCK

MAX RABINOFF AND DANIEL MAYER PRESENT

The Incomparable

Anna Pavlowa

Assisted by

L. Novikoff

MLLE. GASHEWSKA . . . . . Principal Character Dancer
MLLE. PLASKOWIESCZKA . . . . . Principal Classic Dancer
P. ZAJLICH . . . . . Ballet Master
E. CECCHETTI . . . . . Principal Mime

and Complete Company and Symphony Orchestra under the Direction of

MR. THEODORE STIER
Conductor of the London Classical Orchestra

PART I

ORIENTAL FANTASY

Arranged by M. Zajlich — Music by Seroff, Mousorgski, Rimski-Korsakoff

Scenery and Costumes Designed by Leon Bakst
Costumes Executed by Alias, Ltd., London
Scenery Executed by Allegri, St. Petersburg

ORIENTAL ENCHANTRESS . . . . . ANNA PAVLOWA
YOUNG KNIGHT . . . . . M. NOVIKOFF

Slaves, Dancers, Warriors, etc.

RELIGIOUS DANCE
M. Oukrainsky, Mlles. Gashewska, Plaskowiesczka, Lindowska, Fredova, Saxova, and Kowak

OBEISANCE TO THE ENCHANTRESS
Mlles. Cortnova, Shelton, Mitchel, Leggierova, Crombova, Butsova, Collinette, Markovskaia, Pezzatini, Fornaroli, Zalmanova

ADAGIO . . . . . ANNA PAVLOWA AND M. NOVIKOFF

THE DANCE WITH THE SERPENTS . . . . . Complete Ballet

THE DANCE OF THE WARRIORS
MM. Novikoff, Zajlich, Berge, Kobeleff, Pavley, Soha, Markovski, Marini, Oukrainsky, Potapovitch

CODA FINALE . . . . . ANNA PAVLOWA, M. NOVIKOFF, and Complete Ballet

PART II

LES PRELUDES

Futuristic Ballet Arranged and Produced by Michael Fokine

Founded on Lamartine's "Meditations Poetiques"

Music by Liszt

Scenery and Costumes Designed by Anisfeldt

ANNA PAVLOWA, L. NOVIKOFF, AND ENTIRE BALLET

PART III

DIVERTISSEMENTS

1. PAS DE TROIS . . . . . Minkus
   ANNA PAVLOWA, M. NOVIKOFF, M. Berge

2. IDYLLE . . . . . Chopin
   Mlles. Crombova and Butsova

3. CALABRAISE
   Mlle. Gashewska and M. Zajlich

4. ROSE ET PAPILLON
   Mlle. Plaskowiesczka and M. Kobeleff

5. GAVOTTE DIRECTOIRE . . . . . Linke
   ANNA PAVLOWA and M. Berge

6. DANCE DE PIRATE . . . . . Dvorak
   L. NOVIKOFF

7. HUNGARIAN RHAPSODIE . . . . . Liszt
   Mlles. Gashewska, Fredova, Lindowska, Saxova, Markowskaia, Leggierova, Kowak
   MM. Zajlich, Soha, Kobeleff, Markowski, Potapovitch, Pavley, Marini, Berge

8. L'AUTOMNE BACCHANALE . . . . . Glazounow
   ANNA PAVLOWA and L. NOVIKOFF

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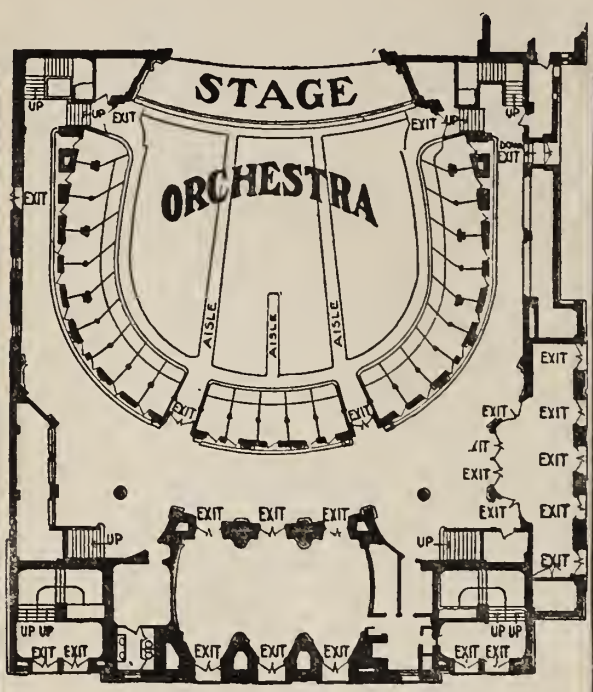
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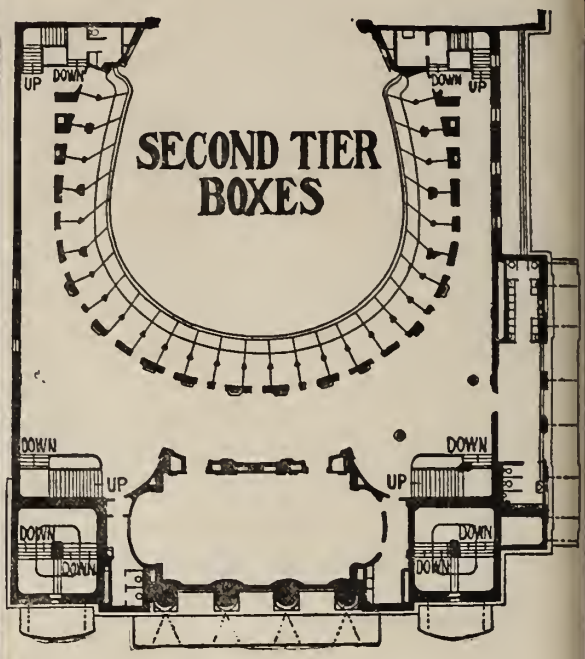
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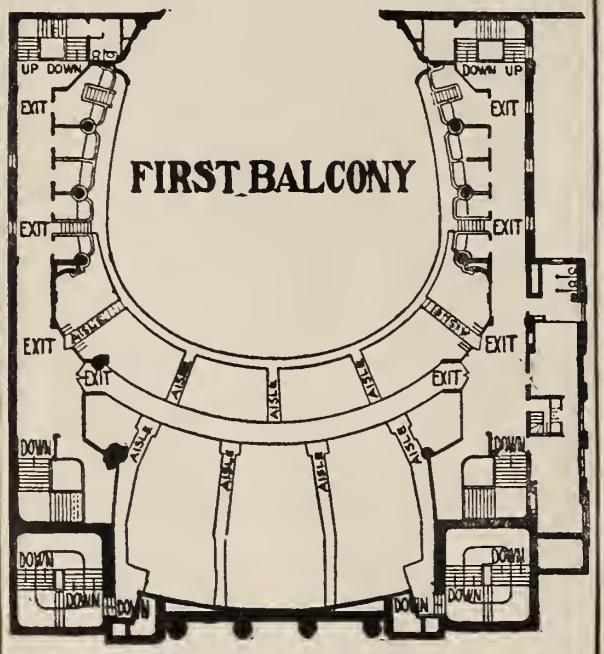
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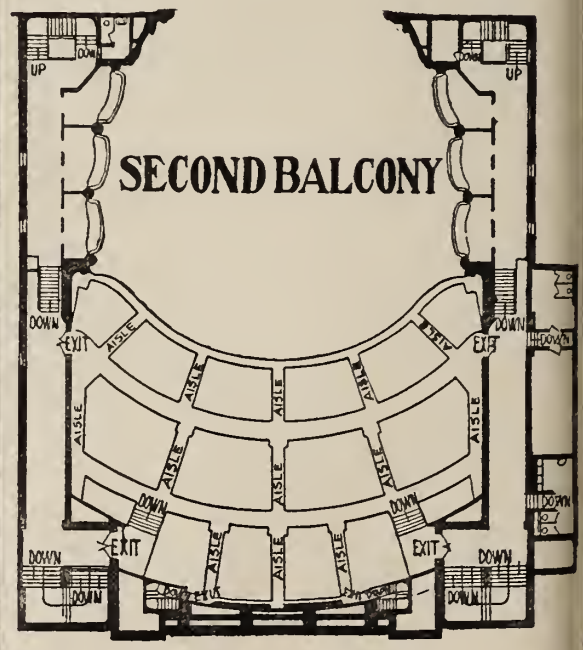
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Program

ANNA PAVLOWA

ASSISTED BY

L. NOVIKOFF

Boston Opera House

WEDNESDAY EVENING, OCTOBER 29, 1913

WEDNESDAY EVENING, OCTOBER 29, 1913, AT 8 O'CLOCK

MAX RABINOFF AND DANIEL MAYER PRESENT

The Incomparable

Anna Pavlowa

Assisted by

L. Novikoff

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MLLE. PLASKOWIESCZKA . . . . . Principal Classic Dancer
P. ZAJLICH . . . . . Ballet Master
E. CECCHETTI . . . . . Principal Mime

and Complete Company and Symphony Orchestra under the Direction of

MR. THEODORE STIER
Conductor of the London Classical Orchestra

PART I

THE MAGIC FLUTE

Arranged by L. Ivanoff Music by R. Drigo

CHARACTERS

THE MARQUIS (Old Chatelain living near by) . . . . . M. E. CECCHETTI
THE FARMER'S WIFE . . . . . MME. MARKOWSKAIA
LISE (Her Daughter) . . . . . MLLE. ANNA PAVLOWA
LUC (Young Person) . . . . . M. L. NOVIKOFF
THE MARQUIS'S FOOTMAN . . . . . M. MARKOWSKI
OBERON (disguised as a Hermit) . . . . . MLLE. L. LINDOWSKA
A JUDGE . . . . . M. P. ZAJLICH
A CLERK . . . . . M. SOHA

Peasants, Peasant Women, Workers, and Gendarmes

SCENE — A French Village TIME — In the Reign of Louis XV

PART II

ORIENTAL FANTASY

Arranged by M. Zajlich — Music by Seroff, Mousorgski, Rimski-Korsakoff

Scenery and Costumes Designed by Leon Bakst
Costumes Executed by Alias, Ltd., London
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CODA FINALE . . . . . ANNA PAVLOWA, M. NOVIKOFF, and Complete Ballet

PART III

DIVERTISSEMENTS

1. DANCE DE PRINTEMPS . . . . . Meyer-Helmund
   Arranged by M. Zajlich
   Mlles. Fredova, Lindowska, Saxova, Butsova, Crombova, Collinette, Leggierova, Kowak, Zalmanova
2. BOW AND ARROW DANCE . . . . . Tschaikowsky
   L. NOVIKOFF
3. BUTTERFLY . . . . . Drigo
   ANNA PAVLOWA
4. MOMENT MUSICALE . . . . . Shubert
   Mlles. Plaskowiesczka, Butsova, Crombova
5. CZARDAS . . . . . Grossmann
   Mlle. Gashewska and M. Zajlich
6. GAVOTTE DIRECTOIRE . . . . . Linke
   ANNA PAVLOWA and M. Berge
7. MAZURKA . . . . . Glinka
   Mlles. Gashewska, Plaskowiesczka, Fredova, Markowskaia
   MM. Zajlich, Soha, Markowski, Kobeleff
8. L'AUTOMNE BACCHANALE . . . . . Glazounow
   ANNA PAVLOWA and L. NOVIKOFF

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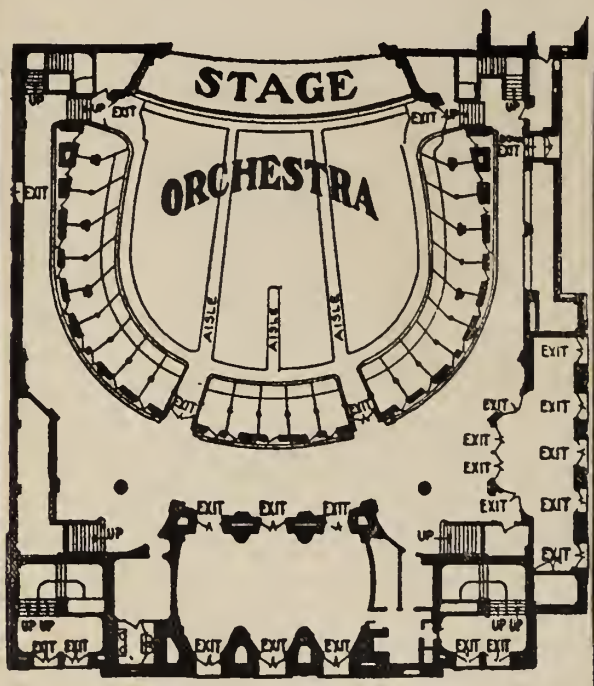
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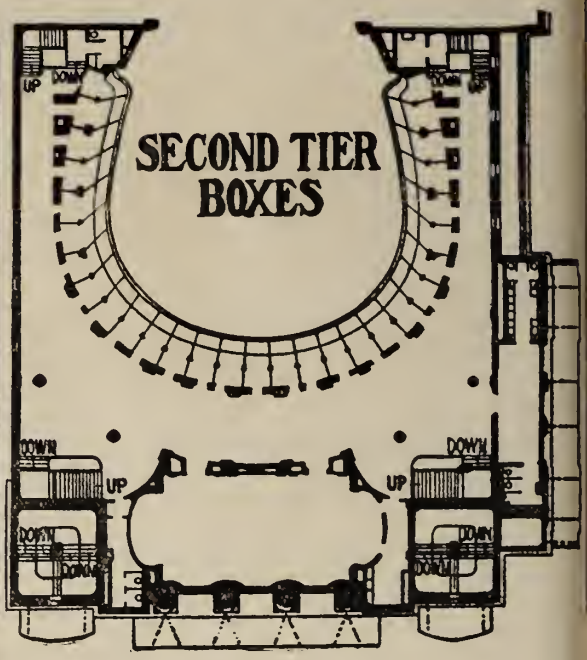
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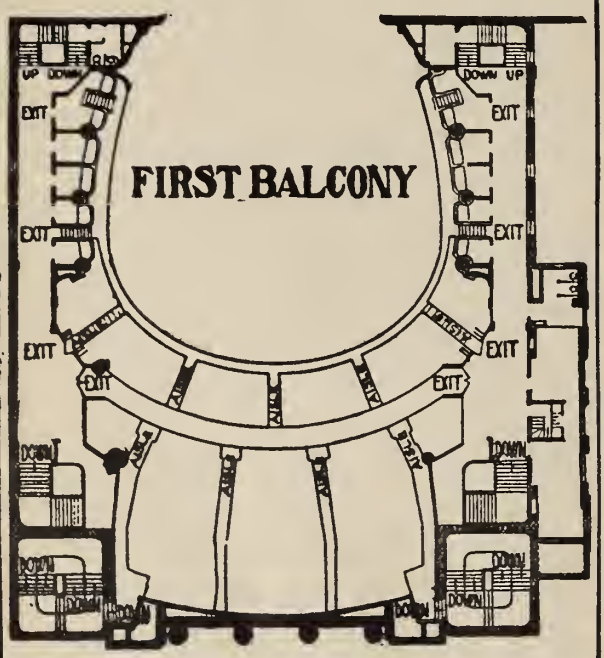
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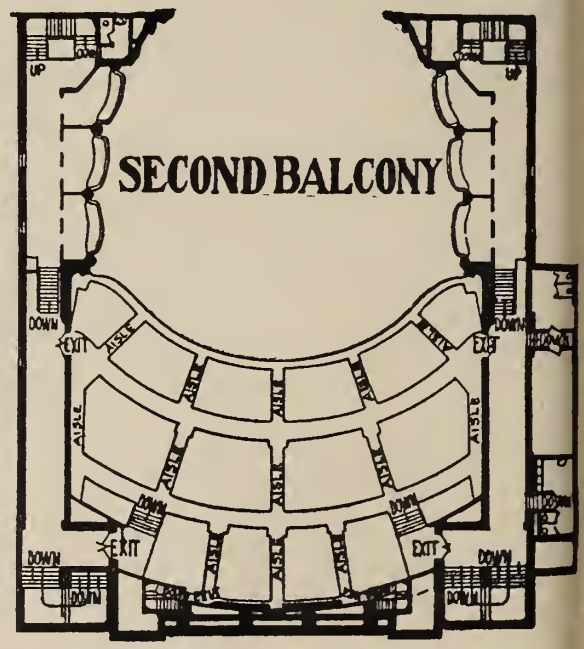
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Faust

(In French)

Mmes. Edvina, Swartz-Morse, Leveroni.

MM. Muratore (debut), Ludikar (debut), Ancona, Everett.

Grand Corps de Ballet

Musical Director . . . . Edouard Tournon

Friday Evening, November 28, 1913

at 8 o'clock

PUCCINI'S OPERA

Tosca

(In Italian)

Mmes. Garden, Gauthier.

MM. Martinelli (debut), Marcoux, Sampieri, Tavecchia, Giaccone, Pulcini, Tortorici.

Musical Director . . . . Roberto Moranzoni

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(In German)

Mmes. Matzenauer, Niessen-Stone (debut).
MM. Ferrari-Fontana, Ludikar, Weil, Grand, Jou-Jerville, Deru.

Musical Director . . . . . André Caplet

Saturday Evening, November 29, 1913

at 8 o'clock

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Lucia Di Lammermoor

(In Italian)

Mmes. Scotney, Heyman.
MM. Tanlongo (debut), Fornari, Giaccone, Sampieri, Fusco.

Musical Director . . . . . Ralph Lyford

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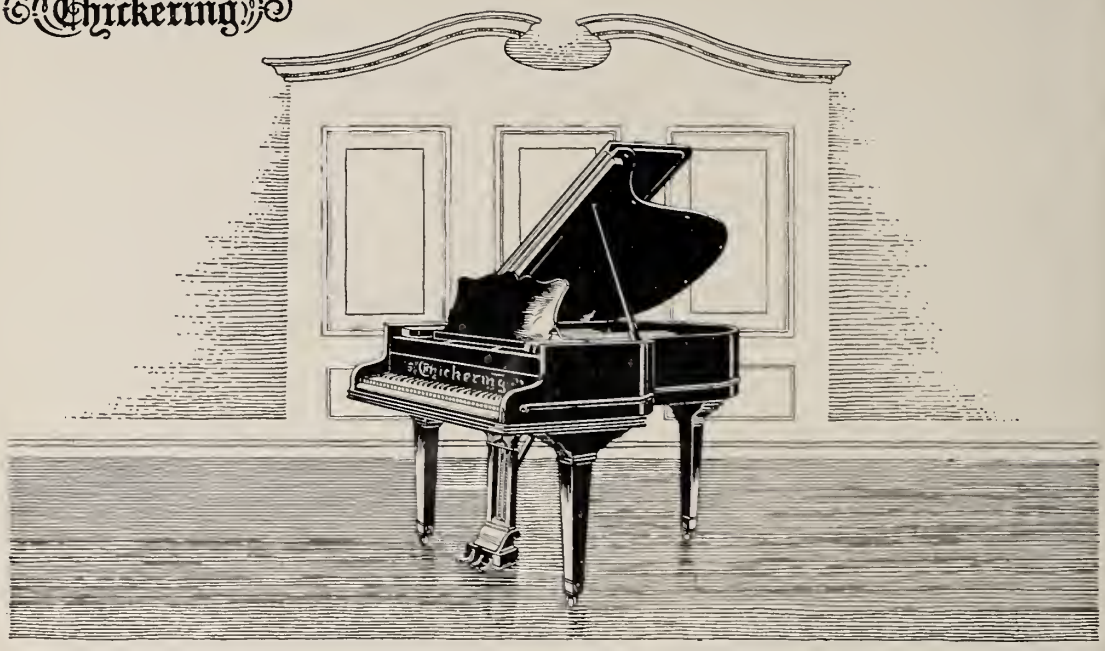

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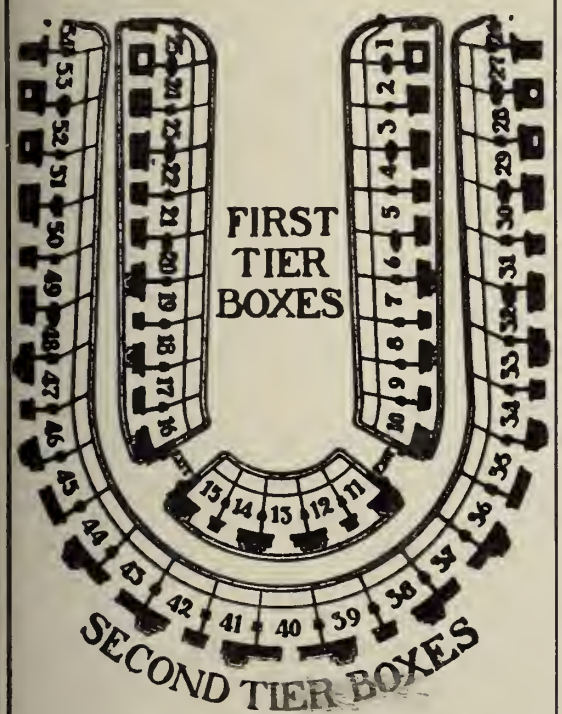

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Grand Opera

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1913-1914

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FIRST WEEK

Monday Evening, November 24, 1913

at 8 o'clock

I Gioielli Della Madonna

Opera in Three Acts

By Wolf-Ferrari

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
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(Program continued on second page following)

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MONDAY EVENING, NOVEMBER 24, 1913

I Gioielli Della Madonna

Cast

GENNARO	EDOARDO FERRARI-FONTANA
CARMELA	MARGARITA D'ALVAREZ (Debut)
MALIELLA	LOUISE EDVINA
RAFFAELE	MARIO ANCONA (Debut)
BIASO	ERNESTO GIACCONE
CICCILLO	GAETANO PINI-CORSI
ROCCO	ATTILIO PULCINI
STELLA	KRISTINE HELIANE
SERENA	ELVIRA LEVERONI
CONCETTA	MYRNA SHARLOW
GRAZIA	DOLORES GALLI
TOTONNO	JACQUES JOU-JERVILLE
LA FIORAIA	GOLDA MANDELL
L'ACQUAIOLA	LOUISE RIEGER
VENDITORI D'OGGETTI SACRI	GIUSEPPE CAVADORE, FABBRI, PASQUALI
IL GELATIERE	P. BOCCALINO
I MACCARONARI-PIZZAIOLI	CANEVARA-GASPARONI-ALESSANDRIA
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IL PALLONARO	E. ZAINI
PRIMO GIOVANE	GEORGE EVERETT
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Act III. The haunts of the Camorra on the outskirts of Naples

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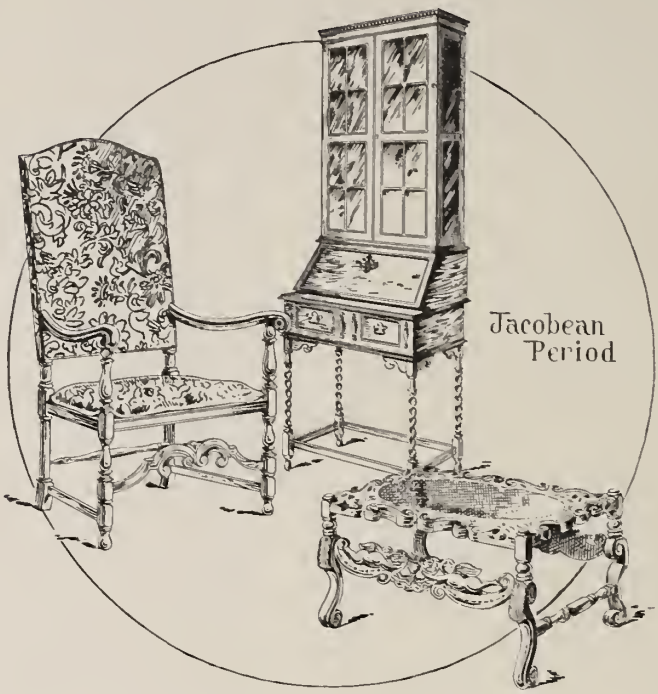
"A photographer, a friend of my parents, offered to teach me to play the piano, and when I was six years of age he gave me lessons. My progress was rapid. But at ten years no more lessons! I knew all, if not more than my good photographer knew. Left to myself, I had nothing, until the age of fifteen, but instinct for my guide. My imagination, however, was always alert, and I composed comedy themes, theatrical sketches, lively dialogues, and I wrote feverishly everything that came into my head.

"My father then decided I was to become a painter, and sent me to the Aktschule at Bonn. I applied myself to drawing with the greatest docility, but, in spite of my industry, I was tormented by irresistible yearnings to write music.

"I succeeded so well, however, that my father sent me to the Holsory School at Munich in order that I might continue my painting studies. But there I definitely laid down the career which he had chosen for me, and I presented myself upon my own initiative to Rheinberger, who received me among his pupils. Rheinberger, three years later, had nothing more to impart to me, and I returned to Venice and my parents. The die was cast. I belonged to music. With great ardor I threw myself into work, and when nineteen years old I wrote the text and the music of my first opera, and I was lifted to the heights of joy."

He studied seriously after this, however, and December 24, 1911, in Berlin, his "Jewels of the Madonna" was produced for the first time.

The composer visited this country in 1912 personally supervising the production of his work in Chicago, and conducting performances of his cantata, "The New Life," in that city and in New York.



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Refreshment Buffets and Candy Counters have been provided on Grand Foyer and Second Balcony floors.

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Cloak Rooms are located on each side of the Main Entrances on the Main floor and First Balcony floors.

Ladies' Parlors will be found on the Main floor to the left of the Main Entrance.

For the convenience of our patrons Telephone Booths are located on the Main floor, near the Carriage Entrances and Front Lobby.

Patrons are earnestly requested to report any incivilities on the part of employees to the Management.

Parties finding lost articles in any portion of the Opera House will please leave them at the Ticket Office.

Ladies' Retiring Rooms on all floors of the Opera House.

Absolutely no fees of any kind are permitted in this Opera House. Patrons are respectfully requested not to disregard this rule.

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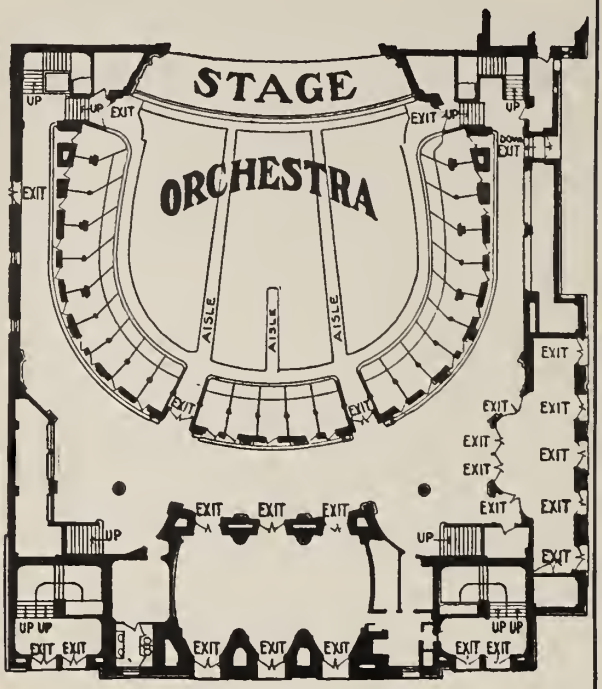
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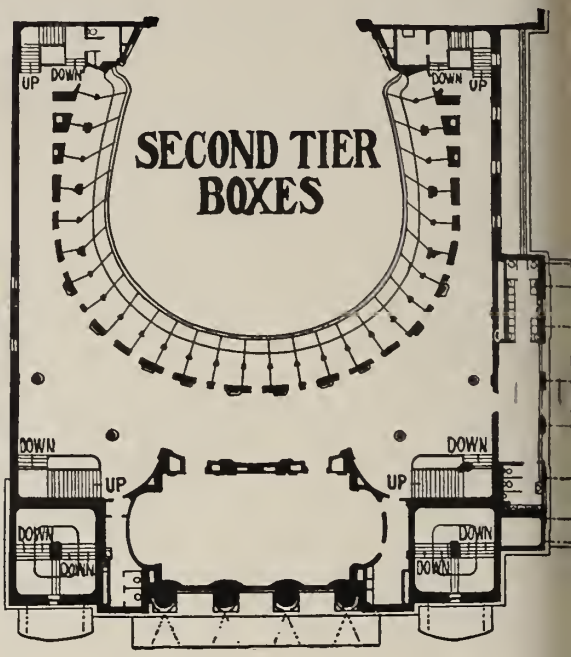
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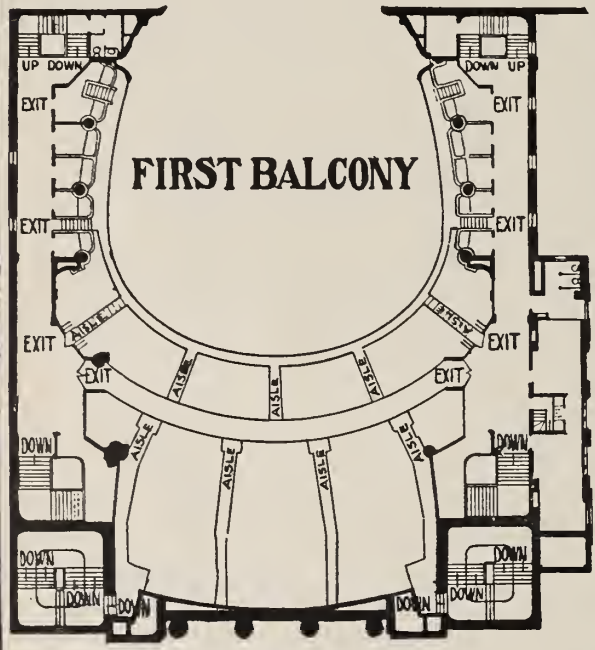
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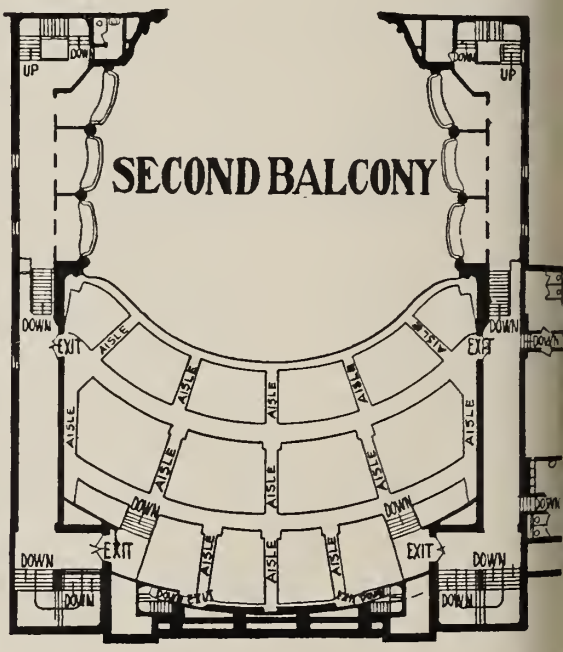
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FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FIRST WEEK

Wednesday Evening, November 26, 1913

at 8 o'clock

Faust

Opera in Four Acts
and Prologue

By GOUNOD

(In French)

MUSICAL DIRECTOR, EDOUARD TOURNON
MUSICAL ASSISTANT, ALEXANDER SMALLENS
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

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BOSTON OPERA HOUSE

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LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, NOVEMBER 26, 1913

Faust

Cast

FAUST . . . LUCIEN MURATORE (debut)
MEPHISTOPHELES, PAOLO LUDIKAR (debut)
VALENTINE . . . . . MARIO ANCONA
WAGNER . . . . . GEORGE EVERETT
MARGUERITE . . . LOUISE EDVINA
SIEBEL . . . JESKA SWARTZ-MORSE
MARTHA . . . . . ELVIRA LEVERONI

Chorus of students, soldiers, spirits, witches, people, etc.

Grand Corps de Ballet

Synopsis of Scenery

Prologue. Faust's study.
Act I. Kermesse scene.
Act II. Marguerite's garden.
Act III. Scene I. Interior of a church.
Scene II. A square near the city gates.
Act IV. A prison.

Mason & Hamlin Pianos Used

All communications pertaining to tickets should be addressed Box Office, Boston Opera Co., Boston, Mass.

The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

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- **DON GIOVANNI** (Mozart). "Batti, Batti." (Chide me, chide me.) In Italian, with orchestra.
- **LE NOZZE DI FIGARO** (Mozart). "Deh vieni non tardar." (Oh why so long delaying?) In Italian, with orchestra.

A 5250
- **MADAM BUTTERFLY** (Puccini). "Ancora un passo." (There is one step more.) In Italian, with orchestra.
- **MADAM BUTTERFLY** (Puccini). "Un bel di, vedremo." (One fine day.) In Italian, with orchestra.

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FIRST WEEK

Friday Evening, November 28, 1913

at 8 o'clock

Tosca

Opera in Three Acts

By PUCCINI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
CHORUS MASTER, ORESTE SBAVAGLIA
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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GRAND OPERA Season of 1913-1914

FRIDAY EVENING, NOVEMBER 28, 1913

Tosca

Cast

FLORIA TOSCA	MARY GARDEN
MARIO CAVARADOSSI,	GIOVANNI MARTINELLI (debut)
BARONE SCARPIA	VANNI MARCOUX
CESARE ANGELOTTI	MICHELE SAMPIERI
IL SACRESTANO	LUIGI TAVECCHIA
SPOLETTA	ERNESTO GIACCONE
SCIARRONE	ATTILIO PULCINI
UN CARCERIERE	PIETRO TORTORICI
UN PASTORE	ERNESTINE GAUTHIER

Soldiers, Police Agents, Ladies, Nobles, Citizens, Artisans, Etc.

Synopsis of Scenery

Act I. Interior of the Church of St. Andrea della Valle, Rome.

Act II. Scarpia's room in the Farnese Palace, Rome.

Act III. Platform of the Castle of St. Angelo, Rome.

Mason & Hamlin Pianos Used

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A 5249
- **DON GIOVANNI** (Mozart) "Batti, Batti." (Chide me, chide me.) In Italian, with orchestra.
- **LE NOZZE DI FIGARO** (Mozart). "Deh vieni non tardar." (Oh why so long delaying?) In Italian, with orchestra.

A 5250
- **MADAM BUTTERFLY** (Puccini). "Ancora un passo." (There is one step more.) In Italian, with orchestra.
- **MADAM BUTTERFLY** (Puccini) "Un bel di, vedremo." (One fine day.) In Italian, with orchestra.

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FIRST WEEK

Saturday Matinee, November 29, 1913

at 1.30 o'clock

Tristan und Isolde

Opera in Three Acts

By RICHARD WAGNER

(In German)

MUSICAL DIRECTOR, ANDRÉ CAPLET
MUSICAL ASSISTANT, WALTHER STRARAM
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA COMPANY, LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, NOVEMBER 29, 1913

Tristan und Isolde

Cast

TRISTAN . EDOARDO FERRARI-FONTANA
ISOLDE . . MARGARETE MATZENAUER
KÖENIG MARKE . . . PAOLO LUDIKAR
KURWENAL . . . . . HERMAN WEIL
MELOT . . . . . GEORGE EVERETT
BRANGAENE . . MATJÀ NIESSEN-STONE
EIN HIRT . . . . . J. JOU-JERVILLE
STIMME DES SEEMANNS . LOUIS DERU
EIN STEUERMANN . . ALBAN GRAND

Synopsis of Scenery

Act I. The Deck of a Ship.
Act II. The Garden outside the Dwelling of Isolde. (Cornwall.)
Act III. The Castle Garden of Tristan. (Brittany.)

Mason & Hamlin Pianos Used

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A 5250
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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FIRST WEEK

Saturday Evening, November 29, 1913

at 8 o'clock

Lucia di Lammermoor

Opera in Three Acts

By DONIZETTI

(In Italian)

MUSICAL DIRECTOR,	RALPH LYFORD
CHORUS MASTER,	ORESTE SBAVAGLIA
MUSICAL ASSISTANT,	ARNALDO SCHIAVONI
REGISSEUR,	EUGENIO REALE

(Program continued on second page following)

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LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY EVENING, NOVEMBER 29, 1913

Lucia di Lammermoor

Cast

LORD ENRICO ASHTON, RODOLFO FORNARI
LUCIA . . . . . EVELYN SCOTNEY
SIR EDGARDO DI RAVENSWOOD,
VINCENZO TANLONGO (debut)
LORD ARTURO BUCKLOW,
ERNESTO GIACCONE
RAIMONDO BIDEBENT, MICHELE SAMPIERI
ALISA . . . . . HERTHA HEYMAN
NORMANNO . . . . . LORENZO FUSCO

Followers of Henry, Inhabitants of Lammermoor, etc.

Synopsis of Scenery

The scene is laid in Scotland

Act I. Park near Lammermoor Castle.
Act II. Scene 1. Interior of Lammermoor Castle.
Scene 2. Reception Hall in Lammermoor Castle.
Act III. Scene 1. Vestibule in Lucia's Apartments.
Scene 2. Burial Ground of Ravenswood.

Mason & Hamlin Pianos Used

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- **MADAM BUTTERFLY** (Puccini) "Un bel dì, vedremo." (One fine day.) In Italian, with orchestra.

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Program

First Grand

OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, NOVEMBER 30, 1913

AT 8 O'CLOCK

First Operatic Concert

SUNDAY EVENING, NOVEMBER 30, 1913

AT 8 O'CLOCK

MISS ELIZABETH AMSDEN . . . . . Soprano
MME. JESKA SWARTZ-MORSE . . . . . Contralto
MR. VANNI MARCOUX . . . . . Baritone
MR. VINCENZO TANLONGO . . . . . Tenor

Full Orchestra of the BOSTON OPERA COMPANY

Conductors . . . . . MESSRS. ARNALDO SCHIAVONI, HORACE BRITT

At the Piano, FABIO RIMINI

Program

1. OVERTURE—"WILLIAM TELL" . . . . . Rossini
   ORCHESTRA
2. ARIA—"RITORNA VINCITOR," from "AIDA" . . . . . Verdi
   MISS AMSDEN
3. ARIA—"CONNAIS TU," from "MIGNON" . . . . . Thomas
   MME. SWARTZ-MORSE
4. MELODIES . . . . . By Various Composers
   MR. MARCOUX
5. DUET—"BARCAROLLE," from "TALES OF HOFFMANN" . . . . . Offenbach
   MISS AMSDEN and MME. SWARTZ-MORSE

Intermission

6. MELODIES . . . . . By Various Composers
   MR. MARCOUX
7. ARIA—"VISSI D'ARTE," from "TOSCA" . . . . . Puccini
   MISS AMSDEN
8. ARIA—"LA DONNA E MOBILE," from "RIGOLETTO" . . . . . Verdi
   MR. TANLONGO
9. TRIO—"PRISON SCENE," from "FAUST" . . . . . Gounod
   MISS AMSDEN, MESSRS. TANLONGO, MARCOUX

Prices: 25c., 50c., 75c., $1.00. Box Seats, $1.50

Boston Opera House Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percnssion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L., Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Second Operatic Concert

SUNDAY EVENING, DECEMBER 7, 1913

AT 8 O'CLOCK

MME. EVELYN SCOTNEY-WHITE . . . . . Soprano
MME. MARGARITA D'ALVAREZ . . . . . Contralto
MR. MARIO ANCONA . . . . . Baritone
MR. VINCENZO TANLONGO . . . . . Tenor

Full Orchestra of the BOSTON OPERA COMPANY

Conductor . . . . . ARNALDO SCHIAVONI

Program

1. OVERTURE—"THE BARBER OF SEVILLE" . . . . . Rossini
   ORCHESTRA
2. PROLOGUE—From "PAGLIACCI" . . . . . Leoncavallo
   MR. ANCONA
3. ARIA—From "SAMSON ET DALILA," "Mon coeur s'ouvre à ta voix" . . . . . Saint-Saëns
   MME. D'ALVAREZ
4. BELL SONG—From "LAKME" . . . . . Delibes
   MME. SCOTNEY-WHITE
5. PRELUDE—From "LOHENGRIN" . . . . . Wagner
   ORCHESTRA
6. ARIA—From "BOHEME," "Che gelida manina" . . . . . Puccini
   MR. TANLONGO
7. ARIA—From "TRAVIATA," "Di Provenza" . . . . . Verdi
   MR. ANCONA
8. HABANERA—From "CARMEN" . . . . . Bizet
   MME. D'ALVAREZ
9. QUARTET—From "RIGOLETTO" . . . . . Verdi
   MMES. SCOTNEY-WHITE, D'ALVAREZ; MESSRS. TANLONGO, ANCONA

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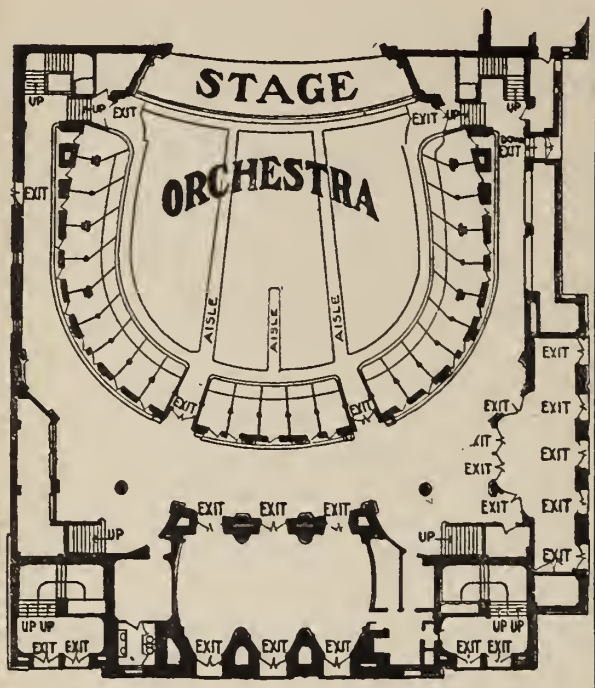
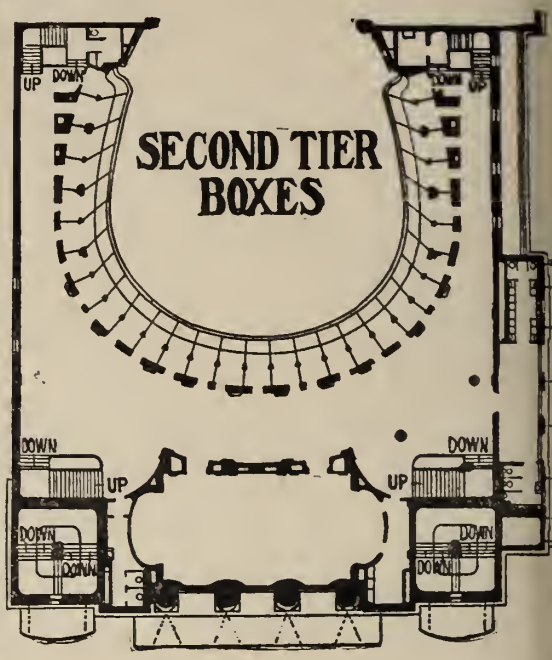
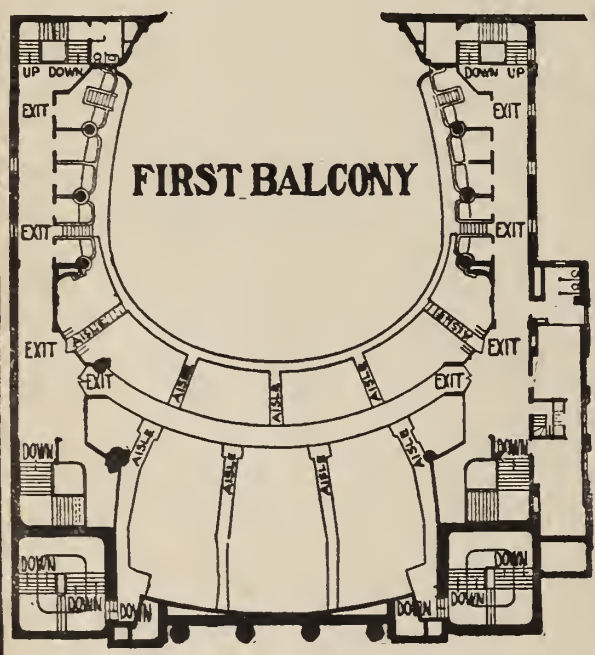
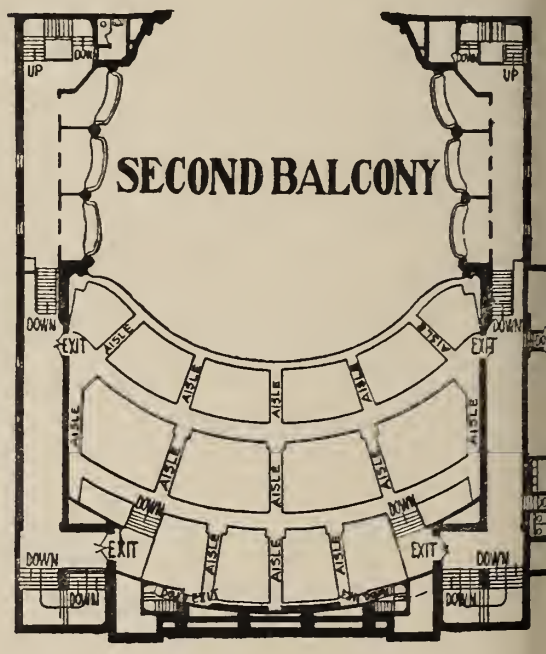

STAGE
ORCHESTRA
AISLE
AISLE
AISLE
EXIT
UP
UP UP


SECOND TIER
BOXES
UP
DOWN
UP
UP


FIRST BALCONY
UP DOWN
DOWN UP
EXIT
AISLE
DOWN


SECOND BALCONY
UP
DOWN
EXIT
AISLE

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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SECOND WEEK

Monday Evening, December 1, 1913

at 7.30 o'clock

Tristan und Isolde

Opera in Three Acts

By RICHARD WAGNER

(In German)

MUSICAL DIRECTOR,	ANDRÉ CAPLET
MUSICAL ASSISTANT,	WALTHER STRARAM
REGISSEUR,	EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, DECEMBER 1, 1913

Tristan und Isolde

Cast

TRISTAN	EDOARDO FERRARI-FONTANA
ISOLDE	MARGARETE MATZENAUER
KÖENIG MARKE	PAOLO LUDIKAR
KURWENAL	PASQUALE AMATO
MELOT	GEORGE EVERETT
BRANGAENE	MATJÀ NIESSEN-STONE
EIN HIRT	J. JOU-JERVILLE
STIMME DES SEEMANNS	LOUIS DERU
EIN STEUERMANN	ALBAN GRAND

Synopsis of Scenery

Act I. The Deck of a Ship.

Act II. The Garden outside the Dwelling of Isolde. (Cornwall.)

Act III. The Castle Garden of Tristan. (Brittany.)

Mason & Hamlin Pianos Used

All communications pertaining to tickets should be addressed Box Office, Boston Opera Co., Boston, Mass.

The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT.

Paris Agent. G. Astruc & Cie.
Milan Agent. Mr. Franco Fano.
Costumes made by Mrs. M. Pellegrini and Jules Muelle.
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Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SECOND WEEK

Wednesday Evening, December 3, 1913

at 8 o'clock

I Gioielli Della Madonna

Opera in Three Acts

By Wolf-Ferrari

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, DECEMBER 3, 1913

I Gioielli Della Madonna

Cast

GENNARO	EDOARDO FERRARI-FONTANA
CARMELA	MARGARITA D'ALVAREZ
MALIELLA	LOUISE EDVINA
RAFFAELE	MARIO ANCONA
BIASO	ERNESTO GIACCONE
CICCILLO	GAETANO PINI-CORSI
ROCCO	ATTILIO PULCINI
STELLA	KRISTINE HELIANE
SERENA	ELVIRA LEVERONI
CONCETTA	MYRNA SHARLOW
GRAZIA	DOLORES GALLI
TOTONNO	JACQUES JOU-JERVILLE
LA FIORAIA	GOLDA MANDELL
L'ACQUAIOLA	LOUISE RIEGER
VENDITORI D'OGGETTI SACRI	GIUSEPPE CAVADORE, FABBRI, PASQUALI
IL GELATIERE	P. BOCCALINO
I MACCARONARI-PIZZAIOLI	CANEVARA, GASPARONI, ALESSANDRIA
IL CIECO	MICHELE SAMPIERI
PRIMO GIOCATORE DELLA MORRA	A. DOLFINI
SECONDO GIOCATORE DELLA MORRA	G. SERPELLON
VENDITORE DI FRUTTA	R. GHIDINI
PRIMA NENELLA	KRISTINE HELIANE
SECONDA NENELLA	M. PHILLIPS
TERZA NENELLA	JANE DECK
PRIMO FRATE	PIETRO TORTORICI
SECONDO FRATE	ARNALDO NEUMARKER
UNA CAFONA	HERTHA HEYMAN
IL PALLONARO	E. ZAINI
PRIMO GIOVANE	GEORGE EVERETT
SECONDO GIOVANE	LORENZO FUSCO
LA FANCIULLA	AIDE MUSSINI
IL PAPA	MICHELE SAMPIERI
UNA GIOVANE BALIA	ELVIRA LEVERONI
UNA RAGAZZA	GOLDA MANDELL
ALTRA RAGAZZA	M. PHILLIPS
PAZZARIELLO	GIUSEPPE CECCHETTI

GRAND CORPS DE BALLET

Synopsis of Scenery

Act I. Small open square by the sea.
Act II. The garden of Carmela's house.
Act III. The haunts of the Camorra on the outskirts of Naples
Place: Naples.

Mason & Hamlin Pianos Used.

All communications pertaining to tickets should be addressed Box Office, Boston Opera Co., Boston, Mass.

The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT.

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Program printed by The Sparrell Print.
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Columbia Double-Disc Records

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HARROLD
HOFMANN
MARDONES
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BOSTON OPERA HOUSE
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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SECOND WEEK

Friday Evening, December 5, 1913

at 8 o'clock

FIRST TIME IN AMERICA

Monna Vanna

Opera in Three Acts

FROM MAETERLINCK'S LYRIC DRAMA

MUSIC BY FEVRIER

(In French)

MUSICAL DIRECTOR, ANDRÉ-CAPLET
MUSICAL ASSISTANT, EDOUARD TOURNON
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, DECEMBER 5, 1913

Monna Vanna

Cast

MONNA VANNA	MARY GARDEN
PRINZIVALLE	LUCIEN MURATORE
GUIDO	VANNI MARCOUX
MARCO	PAOLO LUDIKAR
VEDIO	JESKA SWARTZ-MORSE
BORSO	LOUIS DERU
TORELLO	ALBAN GRAND
TRIVULZIO	TADDEO WRONSKI

Synopsis of Scenery

The action takes place toward the end of the sixteenth century, the first and third acts at Pisa, Italy, and the second act outside the town.

Act I. Guido Colonna's palace.

Act II. Prinzivalle's tent.

Act III. Monna Vanna's return.

Mason & Hamlin Pianos Used

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SECOND WEEK

Saturday Matinee, December 6, 1913

at 2 o'clock

Faust

Opera in Four Acts
and Prologue

BY GOUNOD

(In French)

MUSICAL DIRECTOR, EDOUARD TOURNON
MUSICAL ASSISTANT, ALEXANDER SMALLENS
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

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NOTICE

On account of Mme. Edvina's sudden illness Miss Amsden will sing in this afternoon's performance.

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, DECEMBER 6, 1913

Faust

Cast

FAUST	LEON LAFFITTE
MEPHISTOPHELES	PAOLO LUDIKAR
VALENTINE	MARIO ANCONA
WAGNER	GEORGE EVERETT
MARGUERITE	LOUISE EDVINA
SIEBEL	JESKA SWARTZ-MORSE
MARTHA	ELVIRA LEVERONI

Chorus of students, soldiers, spirits, witches, people, etc.

Grand Corps de Ballet

Synopsis of Scenery

Prologue.	Faust's study.
Act I.	Kermesse scene.
Act II.	Marguerite's garden.
Act III.	Scene I. Interior of a church.
	Scene II. A square near the city gates.
Act IV.	A prison.

Mason & Hamlin Pianos Used

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SECOND WEEK

Saturday Evening, December 6, 1913

at 8 o'clock

La Traviata

Opera in Three Acts and
Four Tableaux

BY VERDI

(In Italian)

MUSICAL DIRECTOR, ARNALDO SCHIAVONI
MUSICAL ASSISTANT, ALEXANDER SMALLENS
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY EVENING, DECEMBER 6, 1913

La Traviata

Cast

VIOLETTA VALERY . . EVELYN PARNELL
FLORA BERVOIX . . . GOLDA MANDELL
ANNINA . . . . . M. PHILLIPS
ALFREDO GERMONT, VINCENZO TANLONGO
GIORGIO GERMONT, ARNALDO NEUMARKER
GASTONE . . . ERNESTO GIACCONE
BARON DOUPHOL . . ATTILIO PULCINI
MARQUIS D'OBIGNY . MICHELE SAMPIERI
DOCTOR GRENVIL ARISTODEMO SILLICH
GIUSEPPE . . . . . R. GHIDINI

Guests, Friends, Gypsies, Matadores, Servants, etc.
Grand Corps de Ballet

Time . . . Paris . . . Year, 1700

Synopsis of Scenery

Act I. A salon in the house of Violetta.
Act II. A country house near Paris.
Act III. A garden in Flora's palace.
Act IV. Violetta's bedroom.

Mason & Hamlin Pianos Used

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The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT.

Paris Agent. G. Astruc & Cie.
Milan Agent. Mr. Franco Fano.
Costumes made by Mrs. M. Pellegrini and Jules Muelle.
Foreign Costumes by C. Chiappa, of Milan.
Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

Columbia Double-Disc Records

Names of Artists appear in alphabetical order

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BONINSEGNA
CAVALIERI
DESTINN
FREMSTAD
GARDEN
GAY
HARROLD
HOFMANN
MARDONES
NIELSEN
NORDICA
PASQUALI
SCHARWENKA
SEGUROLA
SLEZAK
WHITE
YSAYE
ZENATELLO

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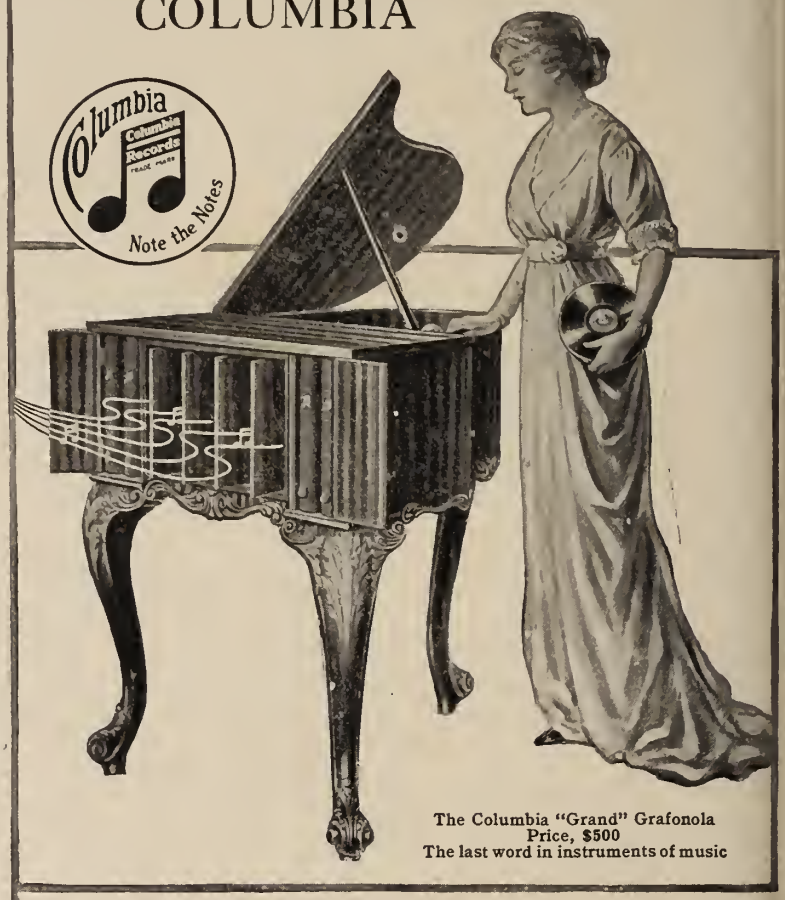

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COLUMBIA GRAPHOPHONE COMPANY

TELEPHONE, OXFORD 1893 — 174 TREMONT STREET, BOSTON, MASSACHUSETTS

Program

Second Grand

OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, DECEMBER 7, 1913

AT 8 O'CLOCK

Second Operatic Concert

SUNDAY EVENING, DECEMBER 7, 1913

AT 8 O'CLOCK

MME. EVELYN SCOTNEY . . . . . Soprano
MME. MARGARITA D'ALVAREZ . . . . . Contralto
MME. ELVIRA LEVERONI . . . . . Mezzo-Soprano
MR. MARIO ANCONA . . . . . Baritone
MR. VINCENZO TANLONGO . . . . . Tenor

Full Orchestra of the BOSTON OPERA COMPANY

Conductors . . . . . Messrs. ARNALDO SCHIAVONI, HORACE BRITT

At the piano, Mr. FABIO RIMINI

Program

1. OVERTURE—"THE BARBER OF SEVILLE" . . . . . Rossini
   ORCHESTRA
2. PROLOGUE—From "PAGLIACCI" . . . . . Leoncavallo
   MR. ANCONA
3. ARIA—From "SAMSON ET DALILA," "Mon coeur s'ouvre à ta voix" . . . . . Saint-Saëns
   MME. D'ALVAREZ
4. BELL SONG—From "LAKME" . . . . . Delibes
   MME. SCOTNEY
5. PRELUDE FROM "LOHENGRIN" . . . . . Wagner
   ORCHESTRA
6. ARIA—From "BOHEME," "Che gelida manina" . . . . . Puccini
   MR. TANLONGO
7. ARIA—From "TRAVIATA," "Di Provenza" . . . . . Verdi
   MR. ANCONA
8. HABANERA—From "CARMEN" . . . . . Bizet
   MME. D'ALVAREZ
9. QUARTET—From "RIGOLETTO" . . . . . Verdi
   MMES. SCOTNEY, LEVERONI; MESSRS. TANLONGO, ANCONA

Seats now on sale

Patrons desiring the same seats for next Sunday they are occupying today should reserve them at once

MASON & HAMLIN PIANOS USED

Prices: 25c., 50c., 75c., $1.00. Box Seats, $1.50

Boston Opera House Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L., Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Third Operatic Concert

SUNDAY EVENING, DECEMBER 14, 1913

AT 8 O'CLOCK

MISS MARY GARDEN . . . . . Soprano
MISS CARA SAPIN . . . . . Contralto
MR. J. JOU-JERVILLE . . . . . Tenor
MR. ALBAN GRAND . . . . . Baritone

Full Orchestra of the BOSTON OPERA COMPANY

Conductors . . . . . MM. HORACE BRITT, EDOUARD TOURNON

At the piano, MR. WALTHER STRARAM

Program

1. OVERTURE—"OBERON" . . . . . Von Weber
   ORCHESTRA
2. MELODIE—"À TOI" . . . . . Bemberg
   MR. JOU-JERVILLE
3. ARIA—From "LA GIOCONDA" . . . . . Ponchielli
   MISS SAPIN
4. STANCES—From "LAKME" . . . . . Delibes
   MR. GRAND
5. ARIA—From "MEFISTOFELE" . . . . . Boito
   MISS GARDEN

Intermission

6. MARCHE HONGROISE—From "DAMNATION OF FAUST" . . . . . Berlioz
   ORCHESTRA
7. GROUP OF SONGS . . . . . Various Composers
   MISS GARDEN
8. ARIA—From "MANON" . . . . . Massenet
   MR. JOU-JERVILLE
9. DUET—From "SAMSON ET DALILA" . . . . . Saint-Saëns
   MISS SAPIN—MR. GRAND
10. GROUP OF SONGS . . . . . Various Composers
    MISS GARDEN

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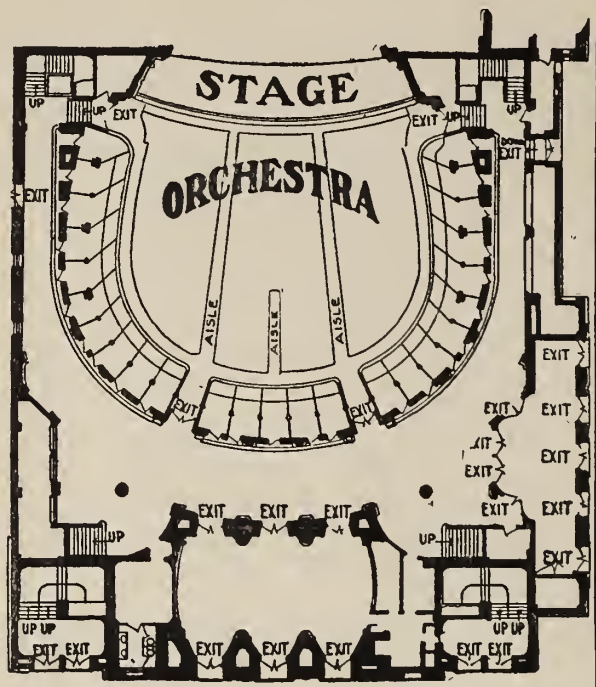
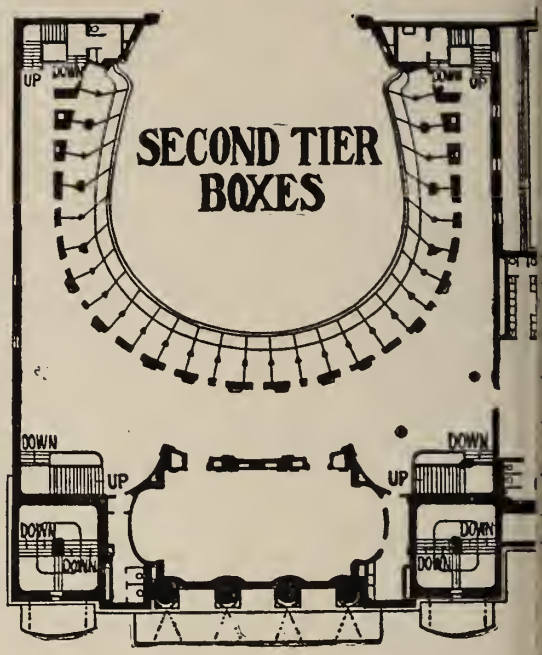
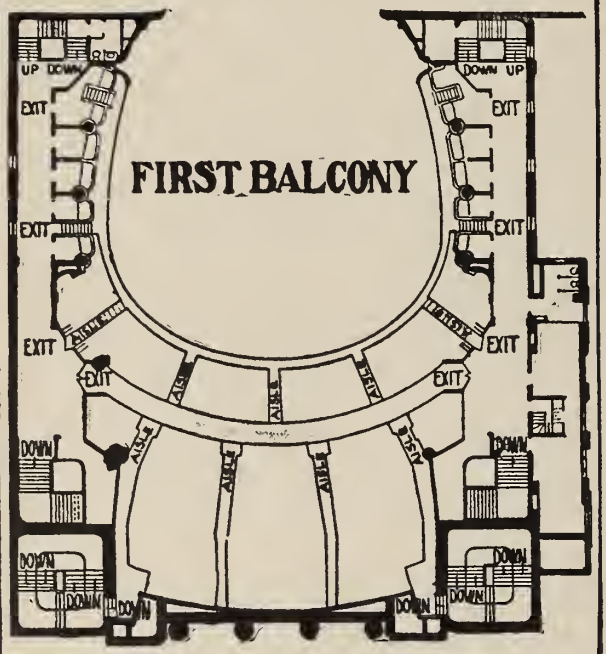
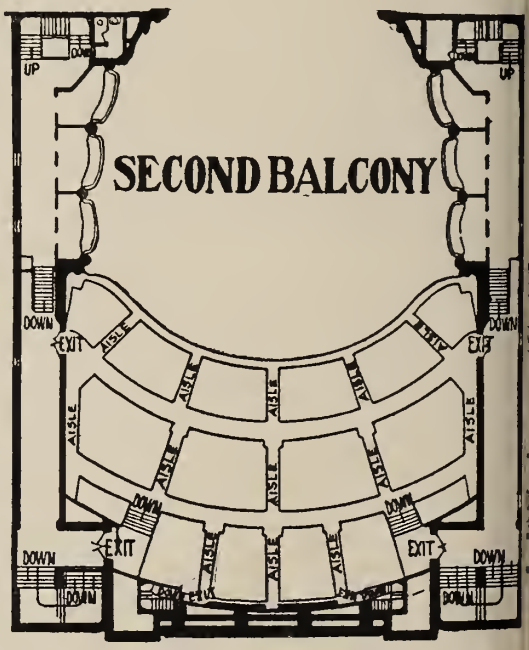

STAGE
ORCHESTRA
AISLE
EXIT
UP
DOWN


SECOND TIER
BOXES
UP
DOWN


FIRST BALCONY
EXIT
AISLE
UP
DOWN


SECOND BALCONY
EXIT
AISLE
UP
DOWN

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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

THIRD WEEK

Monday Evening, December 8, 1913

at 8 o'clock

Madama Butterfly

(In Italian)

(Founded on the book of John Luther Long and the drama of David Belasco)

Opera in Three Acts

BY PUCCINI

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, DECEMBER 8, 1913

Madama Butterfly

NOTE.— The public is requested to note that there will be only one interval of sufficient length to leave their seats in to-night's performance. This interval will be between Act I and Act II, as the intermission between the second and third acts of "Madama Butterfly" will not exceed ten minutes.

Cast

First intermission will be 25 minutes.
Second intermission will be 10 minutes.

Owing to the State Laws prohibiting the appearance of children on the stage, the management is obliged to substitute a doll in place of the child in the last two acts.

MADAMA BUTTERFLY . LUCREZIA BORI
SUZUKI . . . . JESKA SWARTZ-MORSE
KATE PINKERTON . KRISTINE HELIANE
B. F. PINKERTON . . . LEON LAFFITTE
SHARPLESS . . . . MARIO ANCONA
GORO . . . . . ERNESTO GIACCONE
IL PRINCIPE YAMADORI, ATTILIO PULCINI
LO ZIO BONZO . . ARISTODEMO SILLICH
YAKUSIDE . . . . . P. TORTORICI
IL COMMISSARIO IMPERIALE, A. NEUMARKER
L'UFFICIALE DEL REGISTRO, GEORGE EVERETT
LA MADRE DI CIO-CIO-SAN, GOLDA MANDELL
LA ZIA . . . . . LOUISE RIEGER
LA CUGINA . . . . . AIDE MUSSINI

Period, 1900 . . . . . Nagasaki, Japan

Synopsis of Scenery

Act I. A cottage on the hill of Nagasaki Bay.
Act II. Interior of Butterfly's cottage.
Act III. Same as Act II.

Mason & Hamlin Pianos Used.

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THE MANAGEMENT.

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Official Physician, Dr. Wm. R. P. Emerson.
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Columbia Double-Disc Records

Names of Artists appear in alphabetical order

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HARROLD
HOFMANN
MARDONES
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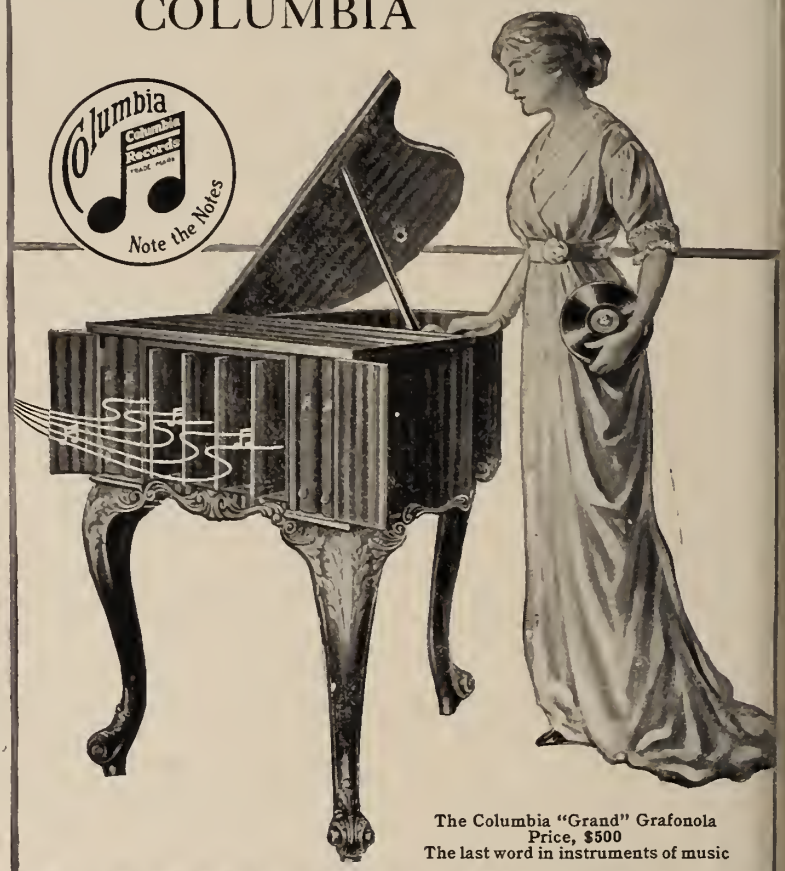

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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

THIRD WEEK

Wednesday Evening, December 10, 1913

at 8 o'clock

Monna Vanna

(In French)

Opera in Three Acts

FROM THE DRAMA OF M. MAETERLINCK

BY FEVRIER

MUSICAL DIRECTOR, ANDRÉ-CAPLET
MUSICAL ASSISTANT, EDOUARD TOURNON
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, DECEMBER 10, 1913

Monna Vanna

Cast

MONNA VANNA	MARY GARDEN
PRINZIVALLE	LUCIEN MURATORE
GUIDO	VANNI MARCOUX
MARCO	PAOLO LUDIKAR
VEDIO	JESKA SWARTZ-MORSE
BORSO	LOUIS DERU
TORELLO	ALBAN GRAND
TRIVULZIO	TADDEO WRONSKI

Synopsis of Scenery

The action takes place toward the end of the sixteenth century, the first and third acts at Pisa, Italy, and the second act outside the town.

Act I. Guido Colonna's palace.

Act II. Prinzivalle's tent.

Act III. Monna Vanna's return.

Mason & Hamlin Pianos Used

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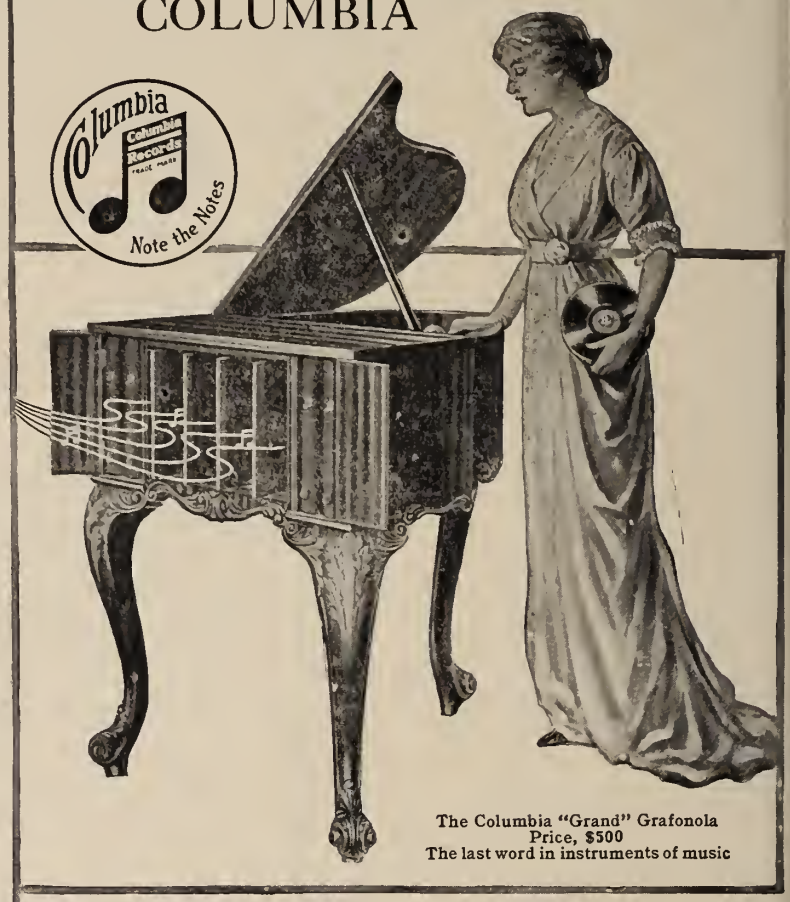

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

THIRD WEEK

Friday Evening, December 12, 1913

at 8 o'clock

Aida

Opera in Four Acts

BY VERDI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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GRAND OPERA Season of 1913-1914

FRIDAY EVENING, DECEMBER 12, 1913

Aida

Cast

IL RE	MICHELE SAMPIERI
AMNERIS	MARGARITA D'ALVAREZ
AIDA	ELIZABETH AMSDEN
RADAMES	FLORENCIO CONSTANTINO
RAMFIS	PAOLO LUDIKAR
AMONASRO	MARIO ANCONA
UN MESSAGGIERO	LORENZO FUSCO
UNA SACERDOTESSA	MYRNA SHARLOW

Priests, Priestesses, Ministers, Captains, Soldiers, Functionaries, Slaves and Ethiopian Prisoners, Egyptian People, etc.

Grand Corps de Ballet

The action takes place at Memphis and at Thebes during the reign of the Pharaohs.

Synopsis of Scenery

Act I.	1st Scene.	Hall in the Palace of the King at Memphis.
	2d Scene.	Interior of the Temple of Vulcan at Memphis.
Act II.	1st Scene.	A Hall in the apartments of Amneris.
	2d Scene.	An entrance to the city of Thebes.
Act III.	Shores of the Nile. (Iside's Temple on the granite rocks.)	
Act IV.	1st Scene.	Hall in the Royal Palace.
	2d Scene.	Interior of the Temple of Vulcan.

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HOFMANN
MARDONES
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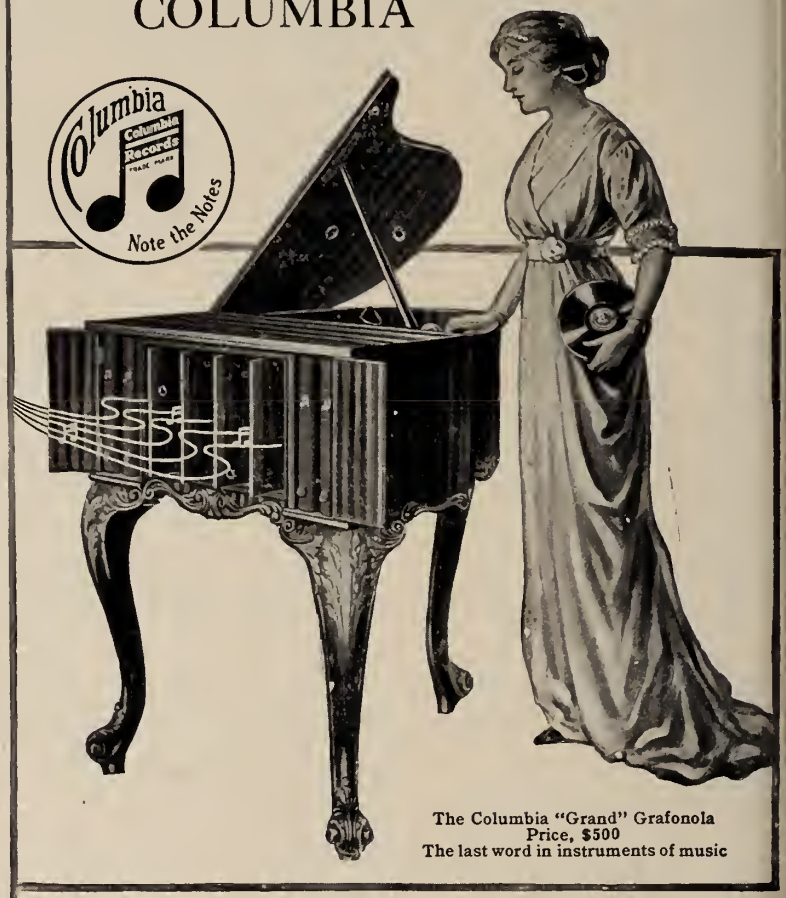

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

THIRD WEEK

Saturday Matinee, December 13, 1913

at 2 o'clock

Thaïs

Opera in Three Acts

BY MASSENET

(In French)

MUSICAL DIRECTOR	CHARLES STRONY
MUSICAL ASSISTANT	ALEXANDER SMALLENS
REGISSEUR	LEO DEVAUX

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, DECEMBER 13, 1913

Thaïs

Cast

ATHANAEL	HENRI DANGES (debut)
NICIAS	LOUIS DERU
PALEMON	TADDEO WRONSKI
UN SERVITEUR	ALBAN GRAND
THAIS	MARY GARDEN
CROBYLE	KRISTINE HELIANE
MYRTALE	JESKA SWARTZ-MORSE
ALBINE	LYDIA RIENSKAIA
LA CHARMEUSE	EVELYN SCOTNEY
CENOBITES	CAVADORE, GIACCONE, PINICORSI, FUSCO, EVERETT TORTORICI, NEUMARKER SAMPIERI, PULCINI, COMPAGNE, GASPARONI, REGNIER

Solo Dance Performed by
SIGNORINA DOLORES GALLI

Grand Corps de Ballet

Mason & Hamlin Pianos Used.

All communications pertaining to tickets should be addressed Box Office, Boston Opera Co., Boston, Mass.

The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT.

Paris Agent. G. Astruc & Cie.
Milan Agent. Mr. Franco Fano.
Costumes made by Mrs. M. Pellegrini and Jules Muelle.
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Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

Columbia Double-Disc Records

Names of Artists appear in alphabetical order

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BONINSEGNA
CAVALIERI
DESTINN
FREMSTAD
GARDEN
GAY
HARROLD
HOFMANN
MARDONES
NIELSEN
NORDICA
PASQUALI
SCHARWENKA
SEGUROLA
SLEZAK
WHITE
YSAYE
ZENATELLO

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BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

THIRD WEEK

Saturday Evening, December 13, 1913

at 8 o'clock

Il Barbiere di Siviglia

Opera in Two Acts and Three Tableaux

BY ROSSINI

(In Italian)

MUSICAL DIRECTOR, ARNALDO SCHIAVONI
MUSICAL ASSISTANT FABIO RIMINI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY EVENING, DECEMBER 13, 1913

Il Barbiere di Siviglia

Cast

IL CONTE D'ALMAVIVA	ALFREDO RAMELLA
BARTOLO	LUIGI TAVECCHIA
ROSINA	HAZEL SANBORN (debut)
FIGARO	RODOLFO FORNARI
BASILIO	JOSE MARDONES
UN UFFICIALE	ERNESTO GIACCONE
FIORELLO	ATTILIO PULCINI
BERTA	ELVIRA LEVERONI

Musicians, Soldiers, etc.

Synopsis of Scenery

Act I. A Square in Seville.

Act II. Scene I. A Hall in Don Bartolo's House.
Scene II. Same as Scene I.

Mason & Hamlin Pianos Used.

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CAVALIERI
DESTINN
FREMSTAD
GARDEN
GAY
HARROLD
HOFMANN
MARDONES
NIELSEN
NORDICA
PASQUALI
SCHARWENKA
SEGUROLA
SLEZAK
WHITE
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COLUMBIA GRAPHOPHONE COMPANY

TELEPHONE, OXFORD 1893

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Program

THIRD

OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, DECEMBER 14, 1913

AT 8 O'CLOCK

Third Operatic Concert

SUNDAY EVENING, DECEMBER 14, 1913

AT 8 O'CLOCK

MISS MARY GARDEN . . . . . Soprano
MISS CARA SAPIN . . . . . Contralto
MR. J. JOU-JERVILLE . . . . . Tenor
MR. ALBAN GRAND . . . . . Baritone

Full Orchestra of the BOSTON OPERA COMPANY

Conductors . . . . . MM. HORACE BRITT, EDOUARD TOURNON

Program

1. OVERTURE—"OBERON" . . . . . Von Weber
ORCHESTRA

2. MELODIE—"À TOI" . . . . . Bemberg
MR. JOU-JERVILLE

3. ARIA—From "LA GIOCONDA" . . . . . Ponchielli
MISS SAPIN

4. STANCES—From "LAKME" . . . . . Delibes
MR. GRAND

5. ARIA—From "MEFISTOFELE" . . . . . Boito
MISS GARDEN

Intermission

6. MARCHE HONGROISE—From "DAMNATION OF FAUST" . . . . . Berlioz
ORCHESTRA

7. GROUP OF SONGS . . . . . Various Composers
MISS GARDEN

8. ARIA—From "MANON" . . . . . Massenet
MR. JOU-JERVILLE

9. DUET—From "SAMSON ET DALILA" . . . . . Saint-Saëns
MISS SAPIN—MR. GRAND

10. HABANERA—From "CARMEN" . . . . . Bizet
MISS GARDEN

Patrons desiring the same seats for next Sunday they are occupying to-day should reserve them at once

Prices: 25c., 50c., 75c., $1.00, $1.50, $2.00. Box Seats, $2.00

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L., Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Fourth Operatic Concert

SUNDAY EVENING, DECEMBER 21, 1913

AT 8 O'CLOCK

MISS ALICE NIELSEN . . . . . Soprano
MISS HERTHA HEYMAN . . . . . Soprano
MR. VINCENZO TANLONGO . . . . . Tenor
MR. JOSÉ MARDONES . . . . . Basso
MR. RODOLFO FORNARI . . . . . Baritone
MR. ERNESTO GIACCONE . . . . . Tenor

Full Orchestra of the BOSTON OPERA COMPANY
Conductors . . . . . MM. GEORGE HIRST, CHARLES STRONY
At the Piano, MR. FABIO RIMINI

Program

1. OVERTURE — "TANNHÄUSER" . . . . . Wagner
ORCHESTRA

2. ARIA FROM "HUGUENOTS" . . . . . Meyerbeer
MR. MARDONES

3. ARIA FROM "MADAMA BUTTERFLY" . . . . . Puccini
MISS NIELSEN

4. FIGARO'S SONG FROM "BARBER OF SEVILLE" . . . . . Rossini
MR. FORNARI

5. ARIA FROM "RIGOLETTO" . . . . . Verdi
MISS NIELSEN

Intermission

6. PEER GYNT SUITE . . . . . Grieg
ORCHESTRA

7. DUET FROM "LINDA DI CHAMONIX" . . . . . Donizzetti
MM. MARDONES, FORNARI

8. SONGS — "KATHLEEN MAVOURNEEN" . . . . . Crouch
"LAST ROSE OF SUMMER" . . . . . Moore
MISS NIELSEN

9. TOREADOR SONG FROM "CARMEN" . . . . . Bizet
MR. MARDONES

10. SEXTET FROM "LUCIA DI LAMMERMOOR" . . . . . Donizzetti
MMES. NIELSEN, HEYMAN; MM. TANLONGO, MARDONES, FORNARI, GIACCONE

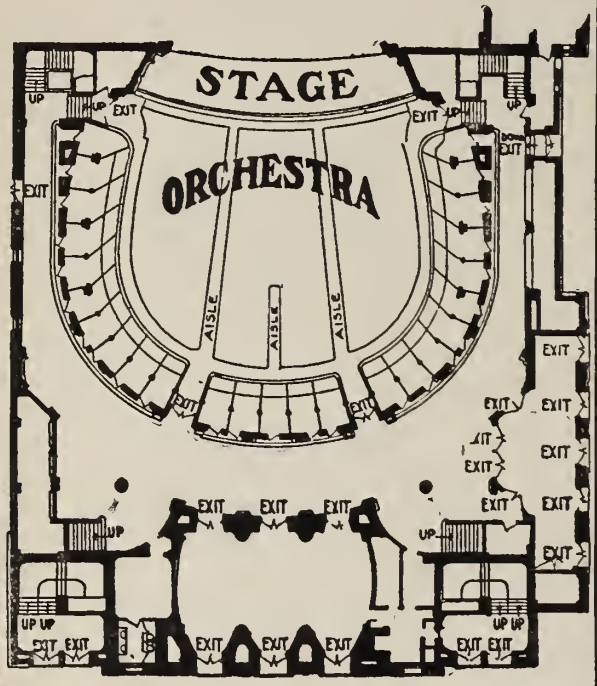
Seats now on sale

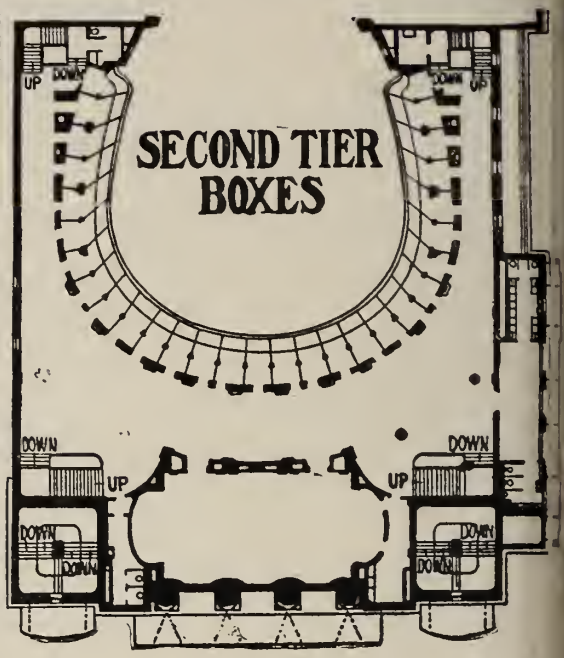
Patrons desiring the same seats for next Sunday they are occupying today should reserve them at once

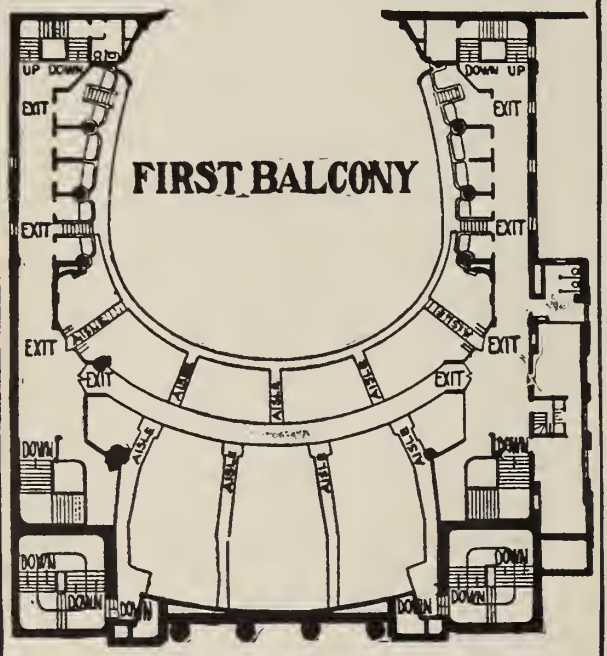
Prices: 25c., 50c., 75c., $1.00. Box Seats, $1.50

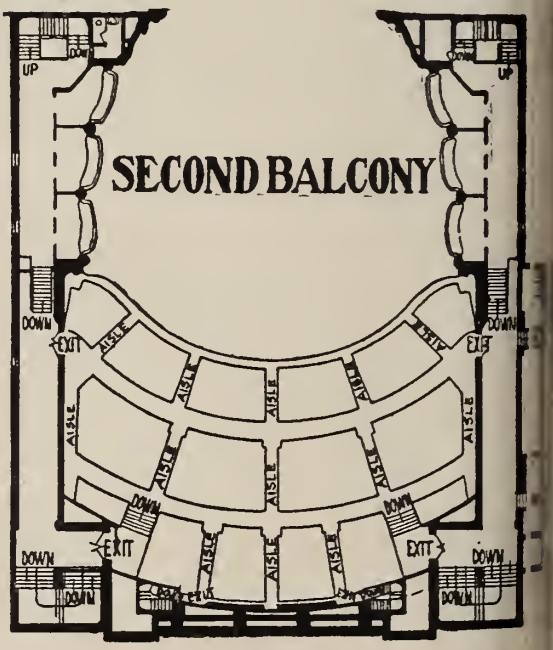
MASON & HAMLIN PIANOS USED

EXIT PLANS


STAGE
ORCHESTRA
AISLE
EXIT
UP
DOWN


SECOND TIER BOXES
UP
DOWN


FIRST BALCONY
AISLE
EXIT
UP
DOWN


SECOND BALCONY
AISLE
EXIT
UP
DOWN

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BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FOURTH WEEK

Monday Evening, December 15, 1913

at 8 o'clock

Samson et Dalila

Opera in Three Acts and Four Tableaux

BY SAINT-SAËNS

(In French)

MUSICAL DIRECTOR	ANDRÉ CAPLET
MUSICAL ASSISTANT	WALTHER STRARAM
REGISSEUR	LEO DEVAUX

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, DECEMBER 15, 1913

Samson et Dalila

On account of the elaborate nature of the production an interval of 25 minutes will be necessary between the first and second acts, and 30 minutes between the second and third acts.

Cast

DALILA . . . . MARGARITA D'ALVAREZ
SAMSON . . EDOARDO FERRARI-FONTANA
LA GRAND PRETRE . . . HENRI DANGÈS
ABIMELECH . . . . JOSÉ MARDONES
UN VIEILLARD HEBREU PAOLO LUDIKAR
UN MESSAGER PHILISTIN LOUIS DERU
PREMIER PHILISTIN ERNESTO GIACCONE
DEUXIEME PHILISTIN . . ALBAN GRAND

Grand Corps de Ballet

Solo Dance performed by
SIGNORINA DOLORES GALLI

Synopsis of Scenery

Act I. A Public Square in the City of Gaza, in Palestine.

Act II. The Valley of Soreck in Palestine. Dalila's Dwelling.

Act III. Scene 1. The Prison at Gaza.
Scene 2. Interior of the Temple of Dagon.

(Scenery Painted by Mr. P. Stroppa.)

Mason & Hamlin Pianos Used.

All communications pertaining to tickets should be addressed Box Office, Boston Opera Co., Boston, Mass.

The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT.

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Program printed by The Sparrell Print.
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Official Surgeon, Dr. G. De-Amezaga.

Columbia Double-Disc Records

Names of Artists appear in alphabetical order

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BONCI
BONINSEGNA
CAVALIERI
DESTINN
FREMSTAD
GARDEN
GAY
HARROLD
HOFMANN
MARDONES
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SEGUROLA
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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FOURTH WEEK

Wednesday Evening, December 17, 1913

at 8 o'clock

Thaïs

Opera in Three Acts

BY MASSENET

(In French)

MUSICAL DIRECTOR	CHARLES STRONY
MUSICAL ASSISTANT	ALEXANDER SMALLENS
REGISSEUR	LEO DEVAUX

(Program continued on second page following)

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, DECEMBER 17, 1913

Thaïs

Cast

ATHANAEL	VANNI MARCOUX
NICIAS	LOUIS DERU
PALEMON	TADDEO WRONSKI
UN SERVITEUR	ALBAN GRAND
THAIS	MARY GARDEN
CROBYLE	KRISTINE HELIANE
MYRTALE	JESKA SWARTZ-MORSE
ALBINE	LYDIA RIENSKAIA
LA CHARMEUSE	EVELYN SCOTNEY
CENOBITES	CAVADORE, GIACCONE, PINICORSI, EVERETT, TORTORICI, NEUMARKER, FUSCO, SAMPIERI, PULCINI, COMPAGNE, GASPARONI, REGNIER

Synopsis of Scenery

Act I.	Scene 1.	The Thebaid, Huts of the Cenobites.
	Scene 2.	The Terrace of the House of Nicias at Alexandria.
Act II.	Scene 1.	The Chamber of Thais.
	Scene 2.	A Square in Alexandria.
Act III.	Scene 1.	The Oasis.
	Scene 2.	The Monastery of the White Nuns.

Solo Dance Performed by
SIGNORINA DOLORES GALLI

Grand Corps de Ballet

Mason & Hamlin Pianos Used.

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Official Surgeon, Dr. G. De-Amezaga.

Nielsen

THE COLUMBIA GRAPHOPHONE COMPANY takes pleasure in announcing exclusive records by ALICE NIELSEN. These are notable reproductions of the great soprano's voice — unusually natural and preëminently artistic. Each record has been approved by NIELSEN personally and carries her autograph.

Any COLUMBIA dealer will be pleased to play the following NIELSEN records for you:

A 5248
- **MEFISTOFELE** (Boito). "L'altra notte in fondo al mare." (The other night into the deep sea.) In Italian, with orchestra.
- **TOSCA** (Puccini). Preghiera — "Vissi d'arte e d'amore." (Prayer — For love and art I've lived.) In Italian, with orchestra.

A 5249
- **DON GIOVANNI** (Mozart) "Batti, Batti." (Chide me, chide me.) In Italian, with orchestra.
- **LE NOZZE DI FIGARO** (Mozart). "Deh vieni non tardar." (Oh why so long delaying?) In Italian, with orchestra

A 5250
- **MADAM BUTTERFLY** (Puccini), "Ancora un passo." (There is one step more.) In Italian, with orchestra.
- **MADAM BUTTERFLY** (Puccini.) "Un bel di, vedremo." (One fine day.) In Italian, with orchestra.

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BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FOURTH WEEK

Friday Evening, December 19, 1913

at 8 o'clock

La Traviata

Opera in Three Acts and
Four Tableaux

BY VERDI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, DECEMBER 19, 1913

La Traviata

Cast

VIOLETTA VALERY . . LUISA TETRAZZINI
FLORA BERVOIX . . . HERTHA HEYMAN
ANNINA . . . . . MAUD PHILLIPS
ALFREDO GERMONT, VINCENZO TANLONGO
GIORGIO GERMONT . MARIO ANCONA
GASTONE . . . . ERNESTO GIACCONE
BARON DOUPHOL . . ATTILIO PULCINI
MARQUIS D'OBIGNY . MICHELE SAMPIERI
DOCTOR GRENVIL ARISTODEMO SILLICH
GIUSEPPE . . . . . R. GHIDINI

Guests, Friends, Gypsies, Matadores, Servants, etc.
Grand Corps de Ballet

Time . . . Paris . . . Year, 1700

Synopsis of Scenery

Act I. A salon in the house of Violetta.
Act II. A country house near Paris.
Act III. A garden in Flora's palace.
Act IV. Violetta's bedroom.

Mason & Hamlin Pianos Used

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A 5248
- **MEFISTOFELE** (Boito). "L'altra notte in fondo al mare." (The other night into the deep sea.) In Italian, with orchestra.
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A 5249
- **DON GIOVANNI** (Mozart). "Batti, Batti." (Chide me, chide me.) In Italian, with orchestra.
- **LE NOZZE DI FIGARO** (Mozart). "Deh vieni non tardar." (Oh why so long delaying?) In Italian, with orchestra.

A 5250
- **MADAM BUTTERFLY** (Puccini), "Ancora un passo." (There is one step more.) In Italian, with orchestra.
- **MADAM BUTTERFLY** (Puccini.) "Un bel di, vedremo." (One fine day.) In Italian, with orchestra.

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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FOURTH WEEK

Saturday Matinee, December 20, 1913

at 2 o'clock

I Pagliacci

Opera in Two Acts

By LEONCAVALLO

MUSICAL DIRECTOR, ROBERTO MORANZONI
REGISSEUR EUGENIO REALE

Followed by

Pavlowa

AND HER
ENTIRE COMPANY AND ORCHESTRA

(Program continued on second page following)

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, DECEMBER 20, 1913

I Pagliacci

Cast

NEDDA . . . . . ALICE NIELSEN
CANIO . . EDOARDO FERRARI-FONTANA
TONIO . . . . . MARIO ANCONA
BEPPE . . . . . ERNESTO GIACCONE
SILVIO . . . . . GEORGE EVERETT

Synopsis of Scenery

Act I. The entrance of a village.
Act II. Scene as in Act I.

Followed by

Pavlowa

AND HER
ENTIRE COMPANY AND ORCHESTRA
IN:

Part I. Les Preludes

(SYMPHONIC POEM) by Liszt. After a poem by Lamartine
Arranged by M. Fokine (Ballet Master Imperial Opera, St. Petersburg)
Scenery and costumes designed by the Russian painter, Boris Anisfeldt
ANNA PAVLOWA L. NOVIKOFF
and Entire Company

Part II. Divertissements

1. PAS DE TROIS . . . . . Drigo
Arranged by M. Leggatt
ANNA PAVLOWA, NOVIKOFF, and Berge
2. MOMENT MUSICALE . . . . Schubert
Mlles. Plaskowieczka, Butsova, Crombova
3. BOW AND ARROW DANCE . Tschaikowski
M. NOVIKOFF
4. PAVLOWA GAVOTTE . . . . Linke
Arranged by M. Clustine (Ballet Master Grand Opera, Paris)
ANNA PAVLOWA and M. Berge
5. HUNGARIAN RHAPSODIE . . . Liszt
Mlle. Gashewska, M. Zajlich and assisting artists
6. L'AUTOMNE BACCHANALE . Glazounow
ANNA PAVLOWA and M. NOVIKOFF

MASON & HAMLIN PIANO USED

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THE MANAGEMENT.

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Milan Agent. Mr. Franco Fano.
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Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
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- LE NOZZE DI FIGARO (Mozart). "Deh vieni non tardar." (Oh why so long delaying?) In Italian, with orchestra.

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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FOURTH WEEK

Saturday Evening, December 20, 1913

at 8 o'clock

Cavalleria Rusticana

(In Italian)

Opera in One Act

BY MASCAGNI

MUSICAL DIRECTOR, ARNALDO SCHIAVONI
MUSICAL ASSISTANT FABIO RIMINI
REGISSEUR EUGENIO REALE

Followed by

Pavlowa

AND HER
ENTIRE COMPANY AND ORCHESTRA

(Program continued on second page following)

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY EVENING, DECEMBER 20, 1913

Cavalleria Rusticana

Cast

SANTUZZA . . . . ELIZABETH AMSDEN
LOLA . . . . . LYDIA RIENSKAIA
MAMMA LUCIA . . . HERTHA HEYMAN
TURIDDU . . . . . LEON LAFFITTE
ALFIO . . . . . RODOLFO FORNARI

Synopsis of Scenery

A Public Square in a Sicilian Village

FOLLOWED BY

Pavlowa

And Her Entire Company and Orchestra in

Part I. Les Preludes

SYMPHONIC POEM by Liszt. After a poem by Lamartine
Arranged by M. Fokine (Ballet Master Imperial Opera, St. Petersburg)
Scenery and costumes designed by the Russian painter, Boris Anisfeldt
ANNA PAVLOWA L. NOVIKOFF
and Entire Company

Part II. Divertissements

1. DANSE DE PRINTEMPS Meyer-Helmund
Arranged by M. Zajlich
Mlles. Fredova, Lindowska, Saxova, Butsova, Collinet, Crombova, Leggierova, Kowak, Zalmanova
2. CALABRAISE . . . . . Minkus
Mlle. Gashewska and M. Zajlich
3. ROSE ET PAPILLON . . . . Delibes
Mlle. Plaskowieczka and M. Kobeleff
4. DANSE DE PIRATE . . . . . Dvorak
M. NOVIKOFF
5. GAVOTTE PAVLOWA . . . . . Linke
Ar. by M. Clustine (Ballet Master Grand Opera, Paris)
ANNA PAVLOWA and M. Berge
6. MOMENT MUSICALE . . . . Schubert
Mlles. Plaskowieczka, Butsova, and Crombova
7. HUNGARIAN RHAPSODIE . . . Liszt
Mlles. Gashewska, Fredova, Lindowska, Saxova, Markowskai, Leggierova, Kowak
MM. Zajlich, Soha, Kobeleff, Markowski, Potapovitch, Pavley, Marini
8. L'AUTOMNE BACCHANALE . Glazounow
ANNA PAVLOWA and L. NOVIKOFF

MASON & HAMLIN PIANO USED

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- **LE NOZZE DI FIGARO** (Mozart). "Deh vieni non tardar." (Oh why so long delaying?) In Italian, with orchestra.

A 5250
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- **MADAM BUTTERFLY** (Puccini.) "Un bel di, vedremo." (One fine day.) In Italian, with orchestra.

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PHONE OXFORD 1893 — 174 Tremont St., Boston

Program

FOURTH

OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, DECEMBER 21, 1913

AT 8 O'CLOCK

Fourth Operatic Concert

SUNDAY EVENING, DECEMBER 21, 1913

AT 8 O'CLOCK

MISS ALICE NIELSEN . . . . . Soprano
MISS HERTHA HEYMAN . . . . . Soprano
MR. VINCENZO TANLONGO . . . . . Tenor
MR. JOSÉ MARDONES . . . . . Basso
MR. RODOLFO FORNARI . . . . . Baritone
MR. ERNESTO GIACCONE . . . . . Tenor

FULL ORCHESTRA OF THE BOSTON OPERA COMPANY

Conductors . . . . . MM. GEORGE HIRST, CHARLES STRONY

At the Piano, MR. FABIO RIMINI

Program

1. OVERTURE — "TANNHÄUSER" . . . . . Wagner
   ORCHESTRA
2. ARIA FROM "HUGUENOTS" . . . . . Meyerbeer
   MR. MARDONES
3. ARIA FROM "MADAMA BUTTERFLY" . . . . . Puccini
   MISS NIELSEN
4. FIGARO'S SONG FROM "BARBER OF SEVILLE" . . . . . Rossini
   MR. FORNARI
5. ARIA FROM "RIGOLETTO" . . . . . Verdi
   MISS NIELSEN

Intermission

6. PEER GYNT SUITE . . . . . Grieg
   1. "MORNING MOOD"
   2. "ASE'S DEATH"
   3. "ANITRA'S DANCE"
   4. "IN THE HALL OF THE MOUNTAIN KING"

   ORCHESTRA
7. DUET FROM "LINDA DI CHAMONIX" . . . . . Donizzetti
   MM. MARDONES, FORNARI
8. SONGS — (a) "THE LARK NOW LEAVES HIS WATERY NEST" . . . . . Parker
   (b) "THE LAST ROSE OF SUMMER" . . . . . Moore
   (c) "LEAVES AND THE WIND" . . . . . Leoni
   (d) "FAIRY PIPERS" . . . . . Brewers
   MISS NIELSEN
9. TOREADOR SONG FROM "CARMEN" . . . . . Bizet
   MR. MARDONES
10. SEXTET FROM "LUCIA DI LAMMERMOOR" . . . . . Donizzetti
   MMES. NIELSEN, HEYMAN; MM. TANLONGO, MARDONES, FORNARI, GIACCONE

Patrons desiring the same seats for next Sunday they are occupying to-day should reserve them at once

Prices: 25c., 50c., 75c., $1.00. Box Seats, $1.50

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L., Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Fifth Operatic Concert

SUNDAY EVENING, DECEMBER 28, 1913

AT 8 O'CLOCK

MME. CAROLINA WHITE . . . . . Soprano
MISS ELVIRA LEVERONI . . . . . Contralto
MR. GIUSEPPE OPPEZZO . . . . . Tenor
MR. JOSÉ MARDONES . . . . . Basso

Full Orchestra of the BOSTON OPERA COMPANY
Conductors, MM. ARNALDO SCHIAVONI, HORACE BRITT
At the Piano, MR. FABIO RIMINI

Program

1. CORONATION MARCH FROM "LE PROPHET" . . . . . Meyerbeer
ORCHESTRA

2. ARIA, "CELESTE AIDA" FROM "AIDA" . . . . . Verdi
MR. OPPEZZO

3. ARIA FROM "LOUISE" . . . . . Charpentier
MME. WHITE

4. ARIA FROM "FAUST"—"CALF OF GOLD" . . . . . Gounod
MR. MARDONES

5. DUET FROM "AIDA" . . . . . Verdi
MME. WHITE, MR. OPPEZZO

Intermission

6. INTERMEZZO FROM "THE JEWELS OF THE MADONNA" . . . . . Wolf-Ferrari
ORCHESTRA

7. GROUP OF SONGS: (a) SCOTCH SONG, "MY LADDIE" . . . . . Neidlinger
(b) ENGLISH SONG, "SLUMBER BOAT" . . . . . Jessie Gaynor
(c) OLD ENGLISH SONG, "THE LASS WITH DELICATE AIR" Doctor Arne
MISS LEVERONI

8. GROUP OF SONGS . . . . . Various Composers
MME. WHITE

9. ARIA FROM "MEFISTOFELE" . . . . . Boito
MR. MARDONES

10. "MISERERE" FROM "IL TROVATORE" . . . . . Verdi
MME. WHITE, MR. OPPEZZO

Seats now on sale

Patrons desiring the same seats for next Sunday they are occupying today should reserve them at once

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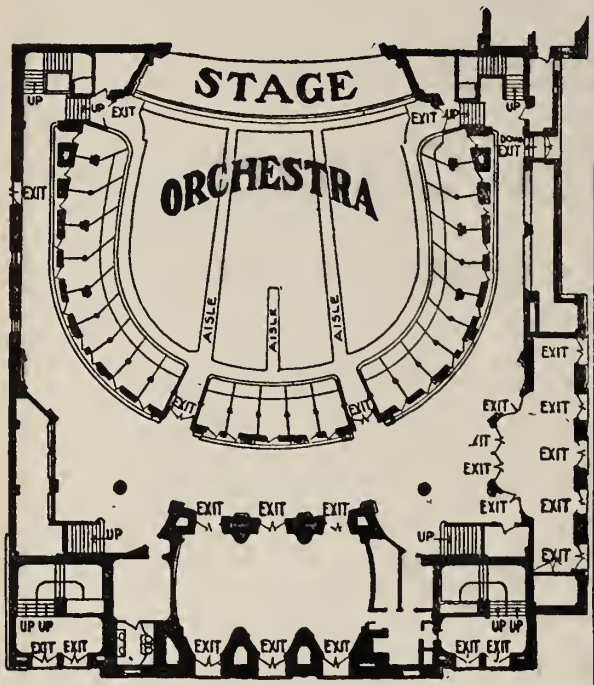
STAGE
ORCHESTRA
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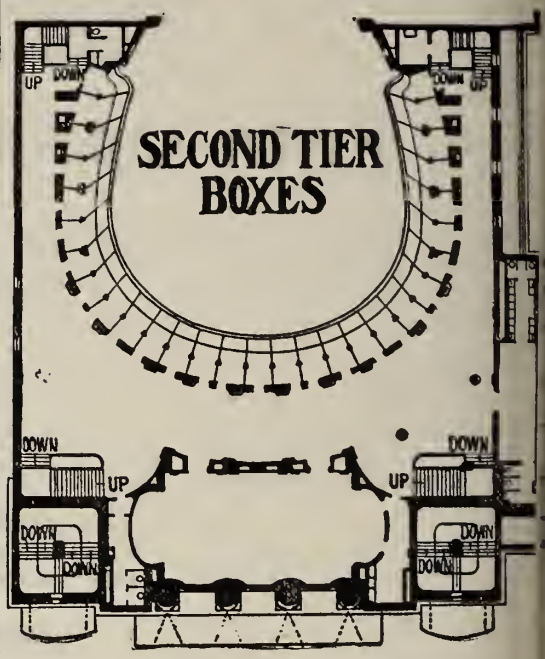
SECOND TIER
BOXES
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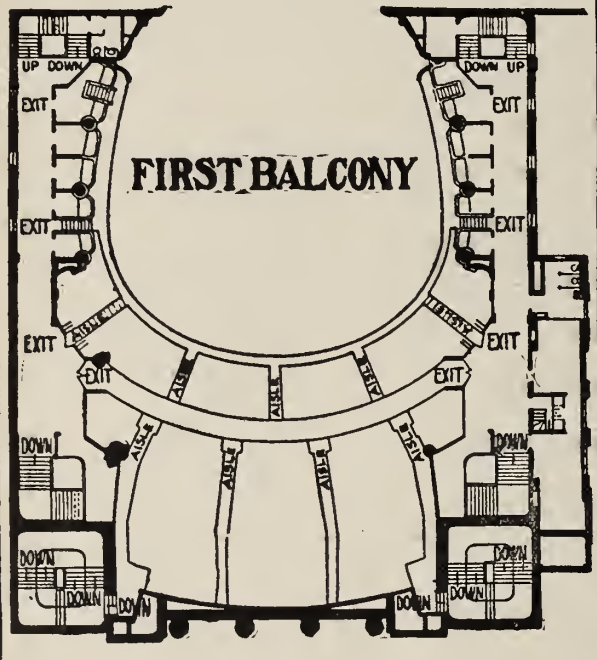
DOWN


FIRST BALCONY
AISLE
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UP
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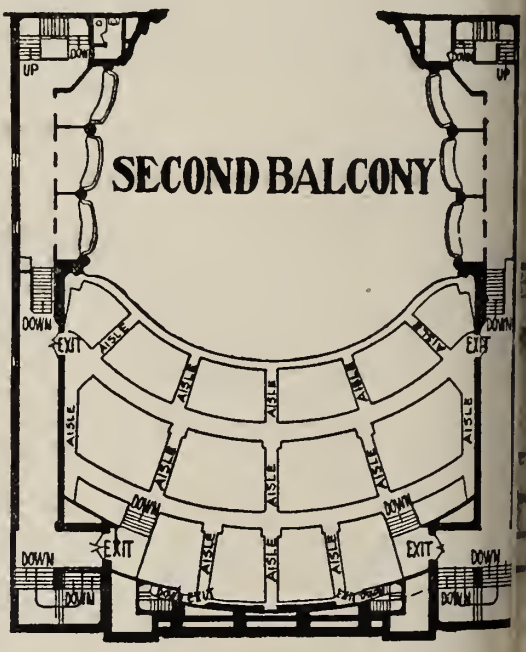
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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FIFTH WEEK

Monday Evening, December 22, 1913

at 8 o'clock

Tosca

Opera in Three Acts

BY PUCCINI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, DECEMBER 22, 1913

Tosca

Cast

FLORIA TOSCA	LOUISE EDVINA
MARIO CAVARADOSSI	LEON LAFFITTE
BARONE SCARPIA	VANNI MARCOUX
CESARE ANGELOTTI	MICHELE SAMPIERI
IL SACRESTANO	LUIGI TAVECCHIA
SPOLETTA	ERNESTO GIACCONE
SCIARRONE	ATTILIO PULCINI
UN CARCERIERE	PIETRO TORTORICI
UN PASTORE	ERNESTINE GAUTHIER

Soldiers, Police Agents, Ladies, Nobles, Citizens, Artisans, Etc.

Synopsis of Scenery

Act I. Interior of the Church of St. Andrea della Valle, Rome.

Act II. Scarpia's room in the Farnese Palace, Rome.

Act III. Platform of the Castle of St. Angelo, Rome.

Mason & Hamlin Pianos Used

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FIFTH WEEK

Wednesday Evening, December 24, 1913

at 8 o'clock

Lucia di Lammermoor

Opera in Three Acts and Five Tableaux

By DONIZETTI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, DECEMBER 24, 1913

Lucia di Lammermoor

Cast

LORD ENRICO ASHTON, RODOLFO FORNARI
LUCIA . . . . . LUISA TETRAZZINI
SIR EDGARDO DI RAVENSWOOD,
VINCENZO TANLONGO
LORD ARTURO BUCKLOW,
ERNESTO GIACCONE
RAIMONDO BIDEBENT . JOSE MARDONES
ALISA . . . . . HERTHA HEYMAN
NORMANNO . . . . . LORENZO FUSCO

Followers of Henry, Inhabitants of Lammermoor, etc.

Synopsis of Scenery

The scene is laid in Scotland

Act I. Park near Lammermoor Castle.
Act II. Scene 1. Interior of Lammermoor Castle.
Scene 2. Reception Hall in Lammermoor Castle.
Act III. Scene 1. Vestibule in Lucia's Apartments.
Scene 2. Burial Ground of Ravenswood.

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT.

Paris Agent. G. Astruc & Cie.
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Program printed by The Sparrell Print.
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- **MADAM BUTTERFLY** (Puccini.) "Un bel di, vedremo." (One fine day.) In Italian, with orchestra.

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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FIFTH WEEK

Friday Evening, December 26, 1913

at 8 o'clock

Samson et Dalila

Opera in Three Acts and Four Tableaux

BY SAINT-SAËNS

(In French)

MUSICAL DIRECTOR	ANDRÉ CAPLET
MUSICAL ASSISTANT	WALTHER STRARAM
REGISSEUR	LEO DEVAUX

(Program continued on second page following)

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, DECEMBER 26, 1913

Samson et Dalila

On account of the elaborate nature of the production an interval of 25 minutes will be necessary between the first and second acts, and 30 minutes between the second and third acts.

Cast

DALILA . . . . MARGARITA D'ALVAREZ
SAMSON . . EDOARDO FERRARI-FONTANA
LA GRAND PRETRE . . . HENRI DANGÈS
ABIMELECH . . . . JOSÉ MARDONES
UN VIEILLARD HEBREU PAOLO LUDIKAR
UN MESSAGER PHILISTIN LOUIS DERU
PREMIER PHILISTIN ERNESTO GIACCONE
DEUXIEME PHILISTIN . . ALBAN GRAND

Grand Corps de Ballet

Solo Dance performed by
SIGNORINA DOLORES GALLI

Synopsis of Scenery

Act I. A Public Square in the City of Gaza, in Palestine.

Act II. The Valley of Soreck in Palestine. Dalila's Dwelling.

Act III. Scene 1. The Prison at Gaza.
Scene 2. Interior of the Temple of Dagon.

(Scenery Painted by Mr. P. Stroppa.)

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FIFTH WEEK

Saturday Matinee, December 27, 1913

at 2 o'clock

DOUBLE BILL

Hänsel und Gretel

Fairy Opera in Three Scenes

BY HUMPERDINCK

(In German)

MUSICAL DIRECTOR, RALPH LYFORD
MUSICAL ASSISTANT, ANTHONY DUBOIS
REGISSEUR, LEO DEVAUX

Followed by the first act of

DELIBES' BALLET

Coppelia

Arranged by Signor Giuseppe Cecchetti

MUSICAL DIRECTOR, ANTHONY DUBOIS

(Program continued on second page following)

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GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, DECEMBER 27, 1913

Hänsel und Gretel

Cast

PETER	PAOLO LUDIKAR
GERTRUD	LILA ROBESON
HAENSEL	JESKA SWARTZ
GRETEL	MABEL RIEGELMAN
DIE HEXE	LILA ROBESON
SANDMAENNCHEN	ERNESTINE GAUTHIER
TAUMAENNCHEN	LEA CHOISEUL

Corps de Ballet

Synopsis of Scenery

Scene I. The Home.
Scene II. In the Woods.
Scene III. The Gingerbread Hut.

Followed by the first act of

DELIBES' BALLET

Coppélia

Arranged by Signor Giuseppe Cecchetti

Cast

COPPELIA	DOLORES GALLI
FRANTZ	PAULE BOS
LA POUPÉE	INA CALDWELL
COPPELIUS	GIUSEPPE CECCHETTI
LE BOURGMESTRE	ATTILIO PULCINI

And the Grand Corps de Ballet

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FIFTH WEEK

Saturday Evening, December 27, 1913

at 8 o'clock

Il Trovatore

(In Italian)

Opera in Four Acts

BY VERDI

MUSICAL DIRECTOR, ARNALDO SCHIAVONI
MUSICAL ASSISTANT FABIO RIMINI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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LESSEES
GRAND OPERA Season of 1913-1914

SATURDAY EVENING, DECEMBER 27, 1913

Il Trovatore

Cast

IL CONTE DI LUNA . RAMON BLANCHART
LEONORA RACHEL FREASE-GREEN (debut)
AZICENA . . . MARGARITA D'ALVAREZ
MANRICO . GIUSEPPE OPPEZZO (debut)
FERRANDO . . . . TADDEO WRONSKI
INES . . . . . HERTHA HEYMAN
RUIZ . . . . . ERNESTO GIACCONE

Followers of the Count, Guards, Nuns, Gypsies, etc.

Grand Corps de Ballet

The scene is laid partly in Biscay and partly in Arragon.

Time . . . . . Fifteenth Century

Synopsis of Scenery

Act I.	Scene I.	Cellar in the Palace of Aliaferia.
	Scene II.	Gardens of the Palace.
Act II.	Scene I.	A grotto on the border of the Biscayan Mountain.
	Scene II.	The Cloister of a Convent.
Act III.	Scene I.	A Camp.
	Scene II.	Hall adjoining the Chapel of Castellor.
Act IV.	Scene I.	A Wing of the Palace of Aliaferia.
	Scene II.	A Gloomy Dungeon.

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Program

FIFTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, DECEMBER 28, 1913

AT 8 O'CLOCK

Fifth Operatic Concert

SUNDAY EVENING, DECEMBER 28, 1913

AT 8 O'CLOCK

MISS EVELYN SCOTNEY . . . . . Soprano
MME. ADA ANDROVA . . . . . Soprano
MISS ELVIRA LEVERONI . . . . . Contralto
MR. GIUSEPPE OPPEZZO . . . . . Tenor
MR. JOSÉ MARDONES . . . . . Basso

Full Orchestra of the BOSTON OPERA COMPANY
Conductors, MM. ARNALDO SCHIAVONI, HORACE BRITT
At the Piano, MR. FABIO RIMINI

Program

1. CORONATION MARCH FROM "LE PROPHETE" . . . . . Meyerbeer
   ORCHESTRA
2. ARIA, "CELESTE AIDA," FROM "AIDA" . . . . . Verdi
   MR. OPPEZZO
3. ARIA, "DEPUIS LE JOUR," FROM "LOUISE" . . . . . Charpentier
   MISS SCOTNEY
4. ARIA, "CALF OF GOLD," FROM "FAUST" . . . . . Gounod
   MR. MARDONES
5. MAD SCENE FROM "LUCIA DI LAMMERMOOR" . . . . . Donizzetti
   MISS SCOTNEY, MR. OPPEZZO

Intermission

6. INTERMEZZO FROM "THE JEWELS OF THE MADONNA" . . . . . Wolf-Ferrari
   ORCHESTRA
7. GROUP OF SONGS: (a) SCOTCH SONG, "MY LADDIE" . . . . . Neidlinger
   (b) ENGLISH SONG, "SLUMBER BOAT" . . . . . Jessie Gaynor
   (c) OLD ENGLISH SONG, "THE LASS WITH DELICATE AIR" Doctor Arne
   MISS LEVERONI
8. GROUP OF SONGS . . . . . Various Composers
   MISS SCOTNEY
9. ARIA, "ECCO IL MONDO," FROM "MEFISTOFELE" . . . . . Boito
   MR. MARDONES
10. "MISERERE" FROM "IL TROVATORE" . . . . . Verdi
    MME. ANDROVA, MR. OPPEZZO

Patrons desiring the same seats for next Sunday they are occupying to-day should reserve them at once

Prices: 25c., 50c., 75c., $1.00. Box Seats, $1.50

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Coucb, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietscb, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Micbaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
Nortb, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Sbannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., Englisb Horn
Stone, G. L., Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Sixth Operatic Concert

SUNDAY EVENING, JANUARY 4, 1914

AT 8 O'CLOCK

MISS MYRNA SHARLOW . . . . . Soprano
MME. LYDIA RIENSKAIA . . . . . Contralto
MR. ALFREDO RAMELLA . . . . . Tenor
MR. PASQUALE AMATO . . . . . Baritone
MR. ALBAN GRAND . . . . . Baritone

And Full Orchestra of the BOSTON OPERA COMPANY

Conductors, MM. ARNALDO SCHIAVONI, EDOUARD TOURNON
At the Piano, MR. FABIO RIMINI

Program

1. OUVERTURE FROM "LA DAME DE PIQUE" . . . . . Suppé
   ORCHESTRA
2. PROLOGUE FROM "PAGLIACCI" . . . . . Leoncavallo
   MR. AMATO
3. JEWEL SONG FROM "FAUST" . . . . . Gounod
   MISS SHARLOW
4. ARIA, "E LUCEAN LE STELLE," FROM "TOSCA" . . . . . Puccini
   MR. RAMELLA
5. CAVATINA FROM "BARBER OF SEVILLE" . . . . . Rossini
   MR. AMATO

Intermission

6. MEDITATION FROM "THAIS" . . . . . Massenet
7. ARIA, "UNA FURTIVA LACRIMA," FROM "ELISIR D'AMORE" . . . . . Donizzetti
   MR. RAMELLA
8. GROUP OF NEAPOLITAN SONGS . . . . . Various Composers
   MR. AMATO
9. SONGS . . . . . Various Composers
   MISS SHARLOW
10. QUARTET FROM "RIGOLETTO" . . . . . Verdi
    MMES. SHARLOW, RIENSKAIA, MM. GRAND, RAMELLA

Prices: 25c., 50c., 75c., $1.00; Box Seats, $1.50

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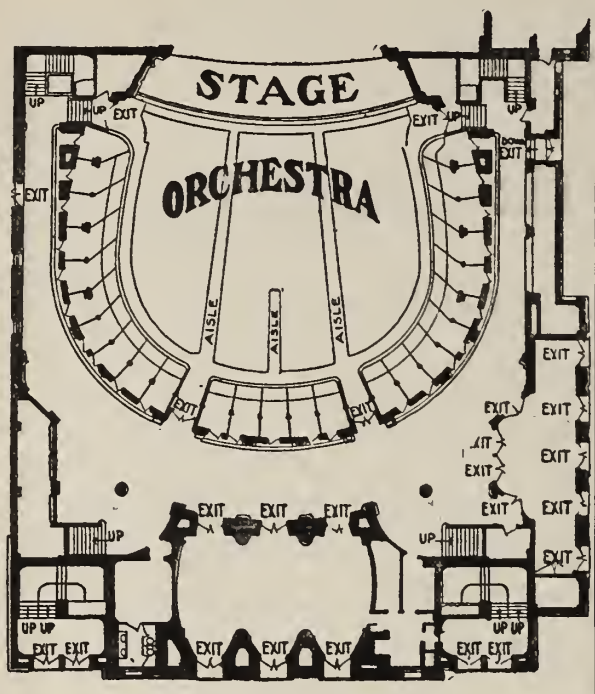
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ORCHESTRA
AISLE
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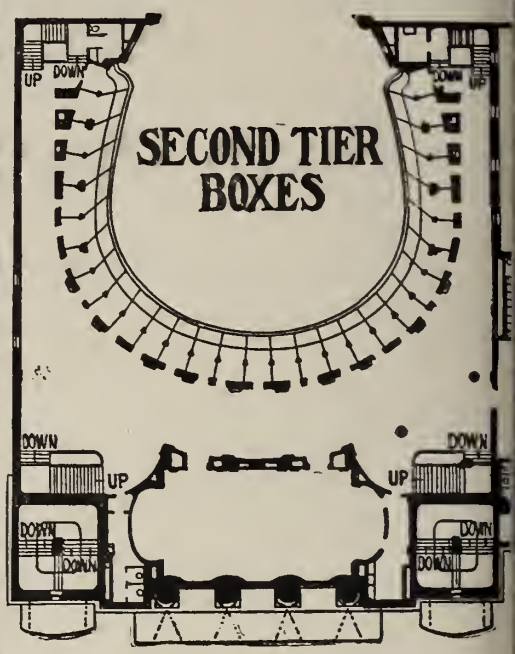
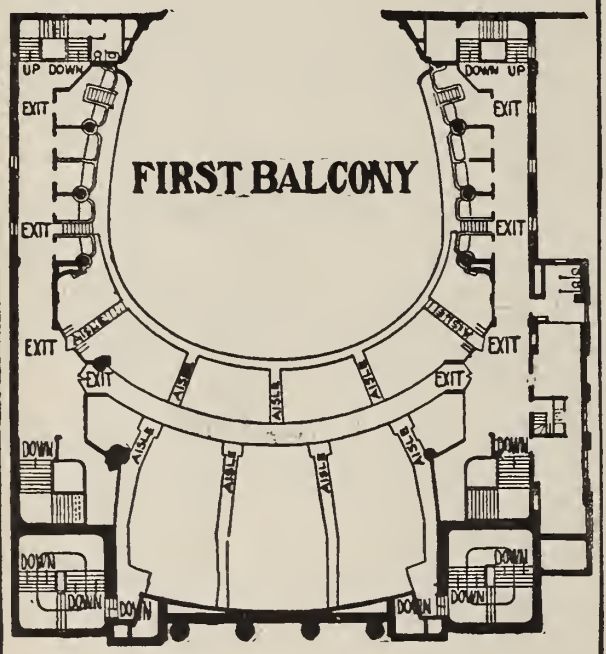
UP UP


SECOND TIER BOXES
UP
DOWN


FIRST BALCONY
UP
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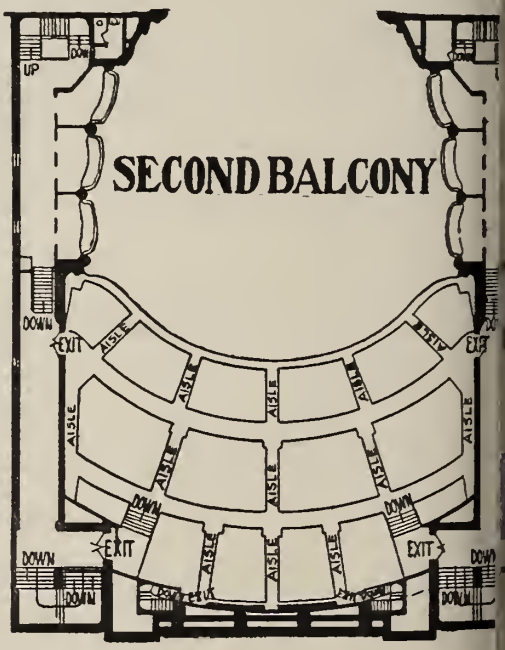
AISLE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UP
DOWN
EXIT
AISLE

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FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SIXTH WEEK

Monday Evening, December 29, 1913

at 8 o'clock

Rigoletto

Opera in Four Acts

BY VERDI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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MONDAY EVENING, DECEMBER 29, 1913

Rigoletto

Cast

IL DUCA DI MANTOVA
ARISTODEMO GIORGINI (debut)
RIGOLETTO . . . . . MARIO ANCONA
SPARAFUCILE . . . . JOSE MARDONES
CONTE MONTERONE . MICHELE SAMPIERI
MARULLO . . . . . ATTILIO PULCINI
BORSA . . . . . ERNESTO GIACCONE
CONTE DI CEPRANO . . G. SERPELLON
UN PAGGIO . . . . . MAUD PHILLIPS
GILDA . . . . . LUISA TETRAZZINI
GIOVANNA . . . . HERTHA HEYMAN
MADDALENA . . . . ELVIRA LEVERONI
CONTESSA CEPRANO
KRISTINE HELIANE

Courtiers, Cavaliers, Pages, Attendants, etc.
Grand Corps de Ballet

Synopsis of Scenery

Act I. Ballroom in the Palace of the Duke of Mantova.
Act II. Rigoletto's House.
Act III. Hall in the Ducal Palace.
Act IV. A desolate place on the shore of the Min cio River.

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Double Disc **Records by**

Carolina White

(Singing exclusively for the Columbia)

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Boston

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SIXTH WEEK

Wednesday Evening, December 31, 1913

at 8 o'clock

The Tales of Hoffmann

Opera in Three Acts
And Five Tableaux

CORPS DE BALLET

BY OFFENBACH

(In French)

MUSICAL DIRECTOR, CHARLES STRONY
MUSICAL ASSISTANT ALEXANDER SMALLENS
REGISSEUR LEO DEVAUX

(Program continued on second page following)

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LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, DECEMBER 31, 1913

The Tales of Hoffmann

Cast

OLYMPIA	EVELYN SCOTNEY
GIULIETTA	ELIZABETH AMSDEN
ANTONIA	LOUISE EDVINA
STELLA	MYRNA SHARLOW
NIKLAUSSE	ELVIRA LEVERONI
UNE VOIX	CARA SAPIN
HOFFMANN	LEON LAFFITTE
LINDORF, COPPELIUS, DAPERTUTTO, MIRACLE	HENRI DANGÈS
ANDRÈS, COCHENILLE, PITICHINACCIO, FRANTZ	GAETANO PINI-CORSI
SPALANZANI	ERNESTO GIACCONE
NATHANAEL	JACQUES JOU-JERVILLE
CRESPEL	TADDEO WRONSKI
LUTHER	ARISTODEMO SILLICH
HERMANN	ALBAN GRAND
SCHLEMIL	GEORGE EVERETT

Corps de Ballet

Synopsis of Scenery

Fantastic Opera in Three Acts and Five Tableaux.

Prologue: Maitre Luther's tavern in Nüremberg.
Act I. Spalanzani's ballroom in his home.
Act II. Giulietta's palace in Venice.
Act III. Crespel's home in Munich.
Epilogue: Maitre Luther's tavern in Nüremberg.

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FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SIXTH WEEK

Friday Evening, January 2, 1914

at 8 o'clock

Madama Butterfly

(In Italian)

(Founded on the book of John Luther Long and the drama of David Belasco)

Opera in Three Acts

BY PUCCINI

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, JANUARY 2, 1914

Madama Butterfly

NOTE.— The public is requested to note that there will be only one interval of sufficient length to leave their seats in to-night's performance. This interval will be between Act I and Act II, as the intermission between the second and third acts of "Madama Butterfly" will not exceed ten minutes.

Cast

First intermission will be 25 minutes.
Second intermission will be 10 minutes.

Owing to the State Laws prohibiting the appearance of children on the stage, the management is obliged to substitute a doll in place of the child in the last two acts.

MADAMA BUTTERFLY . LOUISE EDVINA
SUZUKI . . . . . ELVIRA LEVERONI
KATE PINKERTON . KRISTINA HELIANE
B. F. PINKERTON . VINCENZO TANLONGO
SHARPLESS . . . RAMON BLANCHART
GORO . . . . . GAETANO PINI-CORSI
IL PRINCIPE YAMADORI, ATTILIO PULCINI
LO ZIO BONZO . . ARISTODEMO SILLICH
YAKUSIDE . . . . PIETRO TORTORICI
IL COMMISSARIO IMPERIALE, ARNALDO NEUMARKER
L'UFFICIALE DEL REGISTRO, LORENZO FUSCO
LA MADRE DI CIO-CIO-SAN, GOLDA MANDELL
LA ZIA . . . . . LOUISE RIEGER
LA CUGINA . . . . . AIDE MUSSINI

Period, 1900 . . . . . Nagasaki, Japan

Synopsis of Scenery

Act I. A cottage on the hill of Nagasaki Bay.
Act II. Interior of Butterfly's cottage.
Act III. Same as Act II.

MASON & HAMLIN PIANOS USED

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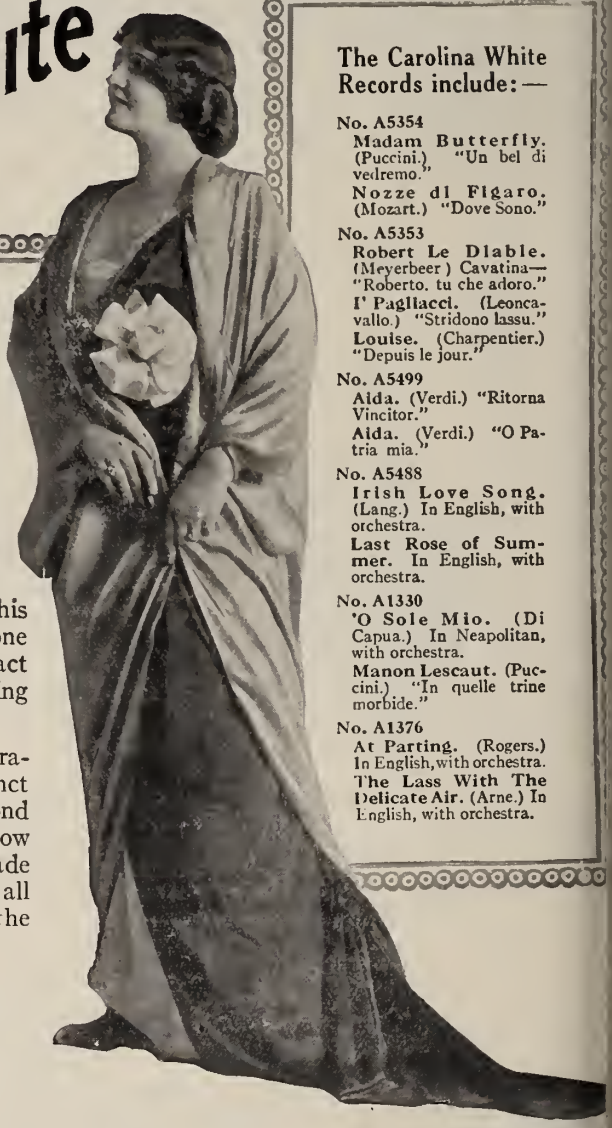

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SIXTH WEEK

Saturday Matinee, January 3, 1914

at 2 o'clock

La Boheme

(In Italian)

Opera in Four Acts

BY PUCCINI

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, JANUARY 3, 1914

La Boheme

Cast

RODOLFO . . . . . LEON LAFFITTE
MARCELLO . . . . . MARIO ANCONA
SCHAUNARD . . . . ATTILIO PULCINI
COLLINE . . . . . JOSÉ MARDONES
BENOIT, ALCINDORO . . . . LUIGI TAVECCHIA
MIMI . . . . . MAGGIE TEYTE (Debut)
MUSETTA . MARGHERITA BERIZA (Debut)
PARPIGNOL . . . . LORENZO FUSCO
SERGENTE DEI DOGANIERI, PIETRO TORTORICI

Students, Work Girls, Citizens, Shop-Keepers, Street Venders, Soldiers, Restaurant Waiters, Boys, Girls, Etc.

Time, about 1830 Place, in Paris

Synopsis of Scenery

Act I. In the Attic, showing a spacious window from which one sees an expanse of snow-laden roofs.

Act II. Conference of streets in Latin Quarter, showing Café Momus.

Act III. La Barrière d'Enfer (The Gate of Hell). Early morning of a day in February.

Act IV. Same as Act I.

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Aida

Opera in Four Acts

BY VERDI

(In Italian)

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SATURDAY EVENING, JANUARY 3, 1914

Aida

Cast

IL RE	MICHELE SAMPIERI
AMNERIS	MARGARITA D'ALVAREZ
AIDA	ADA ANDROVA
RADAMES	GIUSEPPE OPPEZZO
RAMFIS	TADDEO WRONSKI
AMONASRO	RAMON BLANCHART
UN MESSAGGIERO	LORENZO FUSCO
UNA SACERDOTESSA	MYRNA SHARLOW

Priests, Priestesses, Ministers, Captains, Soldiers, Functionaries, Slaves and Ethiopian Prisoners, Egyptian People, etc.

Grand Corps de Ballet

The action takes place at Memphis and at Thebes during the reign of the Pharaohs.

Synopsis of Scenery

Act I.	1st Scene.	Hall in the Palace of the King at Memphis.
	2d Scene.	Interior of the Temple of Vulcan at Memphis.
Act II.	1st Scene.	A Hall in the apartments of Amneris.
	2d Scene.	An entrance to the city of Thebes.
Act III.		Shores of the Nile. (Iside's Temple on the granite rocks.)
Act IV.	1st Scene.	Hall in the Royal Palace.
	2d Scene.	Interior of the Temple of Vulcan.

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Program

SIXTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, JANUARY 4, 1914

AT 8 O'CLOCK

Sixth Operatic Concert

SUNDAY EVENING, JANUARY 4, 1914

AT 8 O'CLOCK

MISS MYRNA SHARLOW . . . . . Soprano
MME. LYDIA RIENSKAIA . . . . . Contralto
MR. ALFREDO RAMELLA . . . . . Tenor
MR. PASQUALE AMATO . . . . . Baritone
MR. ALBAN GRAND . . . . . Baritone

And Full Orchestra of the BOSTON OPERA COMPANY
Conductors, MM. ARNALDO SCHIAVONI, EDOUARD TOURNON
Violin Solo, MR. WILLIAM F. DODGE
At the Piano, MR. FABIO RIMINI

Program

1. OUVERTURE FROM "LA DAME DE PIQUE" . . . . . Suppé
   ORCHESTRA
2. ARIA, "E LUCEAN LE STELLE," FROM "TOSCA" . . . . . Puccini
   MR. RAMELLA
3. JEWEL SONG FROM "FAUST" . . . . . Gounod
   MISS SHARLOW
4. PROLOGUE FROM "PAGLIACCI" . . . . . Leoncavallo
   MR. AMATO
5. QUARTET FROM "RIGOLETTO" . . . . . Verdi
   MMES. SHARLOW, RIENSKAIA, MM. GRAND, RAMELLA

Intermission

6. MEDITATION FROM "THAIS" . . . . . Massenet
   MR. DODGE AND ORCHESTRA
7. CAVATINA FROM "BARBER OF SEVILLE" . . . . . Rossini
   MR. AMATO
8. ARIA, "UNA FURTIVA LACRIMA," FROM "ELISIR D'AMORE" . . . . . Donizzetti
   MR. RAMELLA
9. SONGS—(a) "AH LOVE BUT A DAY" . . . . . Gilbert
   (b) "ICH LIEBE DICH" . . . . . Grieg
   (c) "THE YEAR'S AT THE SPRING" . . . . . Beach
   MISS SHARLOW
10. ARIA, "ERI TU," FROM "UN BALLO IN MASCHERA" . . . . . Verdi
    MR. AMATO

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L., Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Seventh Operatic Concert

SUNDAY EVENING, JANUARY 11, 1914

AT 8 O'CLOCK

MME. LUISA TETRAZZINI . . . . . Soprano
MR. RAMON BLANCHART . . . . . Baritone
MR. TADDEO WRONSKI . . . . . Basso
MISS EDNA GUNNAR PETERSON . . . . . Pianist

Full Orchestra of the BOSTON OPERA COMPANY
Conductors, MM. ARNALDO SCHIAVONI, ANTHONY DUBOIS
At the Piano, MR. FABIO RIMINI

Program

1. SYMPHONY FROM "VESPRI SICILIANI" . . . . . Verdi
   ORCHESTRA

2. ARIA FROM "ROBERTO IL DIAVOLO" . . . . . Meyerbeer
   MR. WRONSKI

3. "CAPRICCIO BRILLANTE" . . . . . Mendelssohn
   MISS PETERSON

4. ROMANZE FROM "DINORAH" . . . . . Meyerbeer
   MR. BLANCHART

5. ARIA OF "OPHELIA" FROM "HAMLET" . . . . . Thomas
   MME. TETRAZZINI

Intermission

6. "MARCHE HEROIQUE" . . . . . Saint-Saëns
   ORCHESTRA

7. GROUP OF SONGS . . . . . Various Composers
   MME. TETRAZZINI

8. POLISH SONGS . . . . . Niewiadomski
   MR. WRONSKI

9. SOLO GROUP — (a) PRELUDE IN G MINOR . . . . . Rachmaninoff
   (b) ETUDE IN E MAJEUR . . . . . Paganini-Liszt
   MISS PETERSON

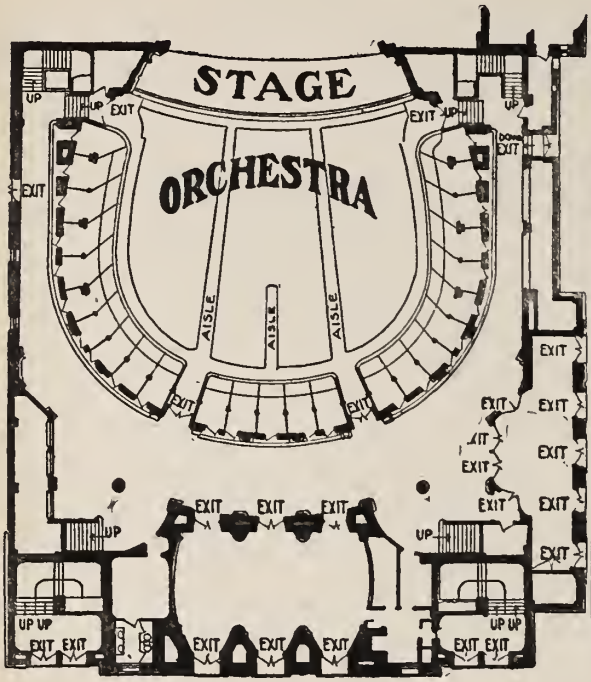
10. SONG, "LA MIA BANDIERA" . . . . . Rotoli
    MR. BLANCHART

11. CAVATINA FROM "IL PESCATORE DI PERLE" . . . . . Bizet
    MME. TETRAZZINI

Prices: 25c., 50c., 75c., $1.00, $1.50, $2.00; Box Seats, $2.00

MASON & HAMLIN PIANOS USED

EXIT PLANS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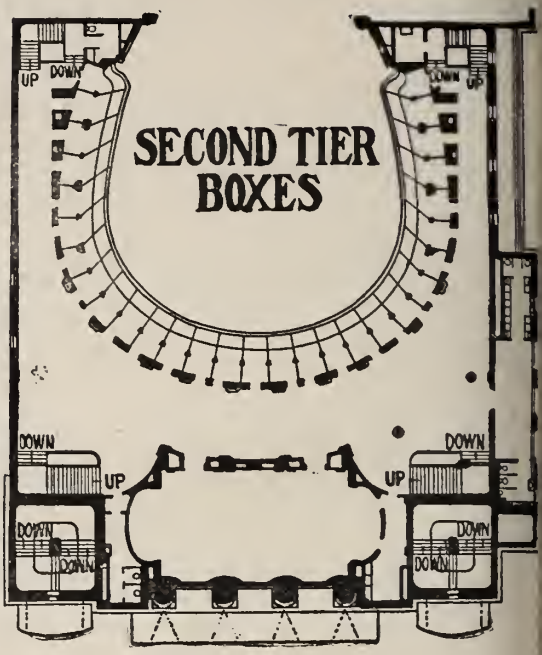
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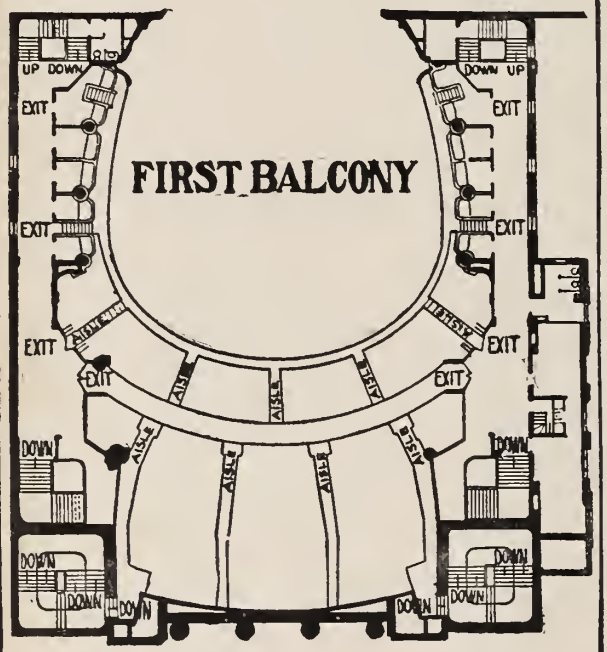
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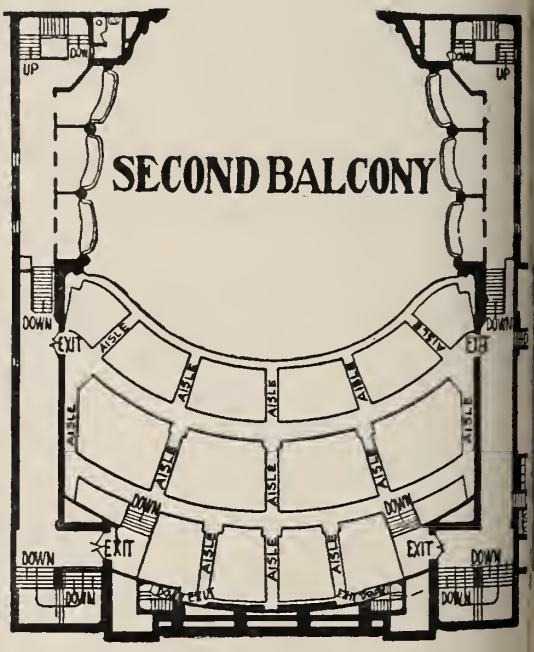
SECOND BALCONY
AISLE
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BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LEASED
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SEVENTH WEEK

Monday Evening, January 5, 1914

at 8 o'clock

La Boheme

(In Italian)

Opera in Four Acts

BY PUCCINI

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, JANUARY 5, 1914

La Boheme

Cast

RODOLFO . . . GIOVANNI MARTINELLI
MARCELLO . . . . . MARIO ANCONA
SCHAUNARD . . . . ATTILIO PULCINI
COLLINE . . . . . JOSÉ MARDONES
BENOIT, ALCINDORO . . . . LUIGI TAVECCHIA
MIMI . . . . . MAGGIE TEYTE
MUSETTA . . . MARGHERITA BERIZA
PARPIGNOL . . . . LORENZO FUSCO
SERGENTE DEI DOGANIERI, PIETRO TORTORICI

Students, Work Girls, Citizens, Shop-Keepers, Street Venders, Soldiers, Restaurant Waiters, Boys, Girls, Etc.

Time, about 1830 Place, in Paris

Synopsis of Scenery

Act I. In the Attic, showing a spacious window from which one sees an expanse of snow-laden roofs.

Act II. Conference of streets in Latin Quarter, showing Café Momus.

Act III. La Barrière d'Enfer (The Gate of Hell). Early morning of a day in February.

Act IV. Same as Act I.

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT.

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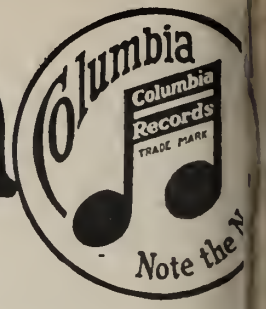
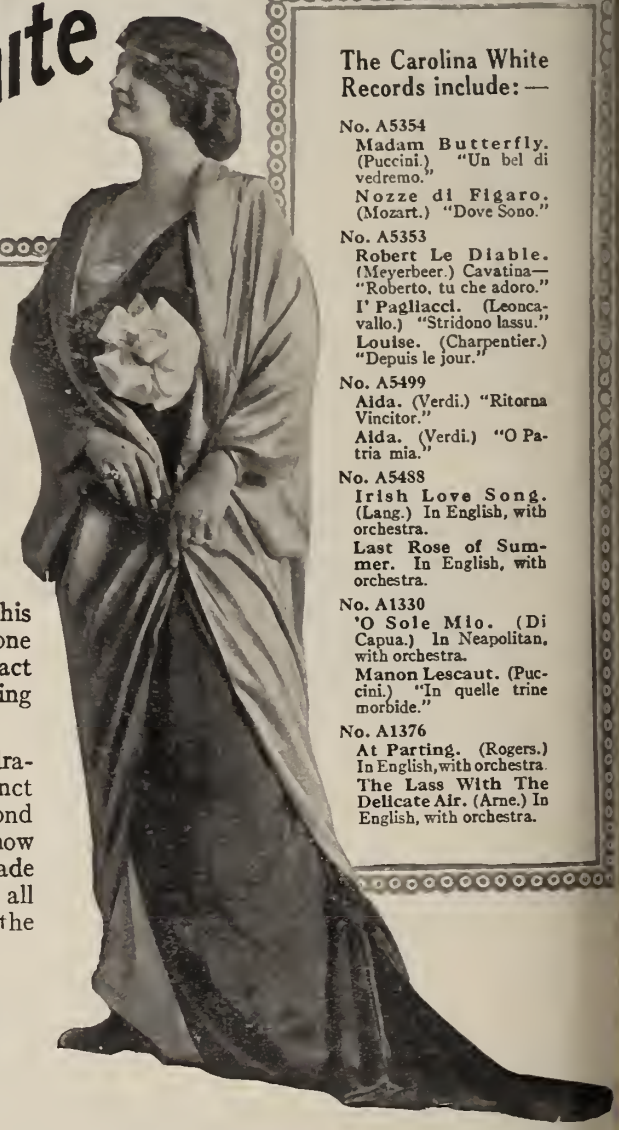
Columbia

Double Disc **Records by**



Carolina White



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Louise. (Charpentier.) "Depuis le jour."

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Aida. (Verdi.) "O Patria mia."

No. A5488
Irish Love Song. (Lang.) In English, with orchestra.
Last Rose of Summer. In English, with orchestra.

No. A1330
'O Sole Mio. (Di Capua.) In Neapolitan, with orchestra.
Manon Lescaut. (Puccini.) "In quelle trine morbide."

No. A1376
At Parting. (Rogers.) In English, with orchestra.
The Lass With The Delicate Air. (Arne.) In English, with orchestra.

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COLUMBIA GRAPHOPHONE COMPANY

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BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SEVENTH WEEK

Wednesday Evening, January 7, 1914

at 8 o'clock

Samson et Dalila

Opera in Three Acts and Four Tableaux

BY SAINT-SAËNS

(In French)

MUSICAL DIRECTOR	ANDRÉ CAPLET
MUSICAL ASSISTANT,	WALTHER STRARAM
REGISSEUR,	LEO DEVAUX

(Program continued on second page following)

Now in Progress

An Anniversary of the Great A. N. Cook & Co. Fur Sale

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Such a Successful Event Warrants Repeating and we Propose this Year to Surpass even the A. N. Cook & Co. Sale by Offering

$125,000 Worth of High-Grade Furs at about 50c. on the Dollar

This represents a purchase of over $56,000.00 more than the Cook stock, and values greater and better than in the Cook sale of last year

JORDAN MARSH COMPANY

BIGELOW KENNARD & CO.

Diamond Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, JANUARY 7, 1914

Samson et Dalila

On account of the elaborate nature of the production an interval of 25 minutes will be necessary between the first and second acts, and 30 minutes between the second and third acts.

Cast

DALILA . . . . MARGARITA D'ALVAREZ
SAMSON . . EDOARDO FERRARI-FONTANA
LA GRAND PRETRE . . . HENRI DANGÈS
ABIMELECH . . . . JOSÉ MARDONES
UN VIEILLARD HEBREU PAOLO LUDIKAR
UN MESSAGER PHILISTIN LOUIS DERU
PREMIER PHILISTIN ERNESTO GIACCONE
DEUXIEME PHILISTIN . . ALBAN GRAND

Grand Corps de Ballet

Solo Dance performed by
SIGNORINA DOLORES GALLI

Synopsis of Scenery

Act I. A Public Square in the City of Gaza, in Palestine.

Act II. The Valley of Soreck in Palestine. Dalila's Dwelling.

Act III. Scene 1. The Prison at Gaza.
Scene 2. Interior of the Temple of Dagon.

(Scenery Painted by Mr. P. Stroppa.)

MASON & HAMLIN PIANOS USED

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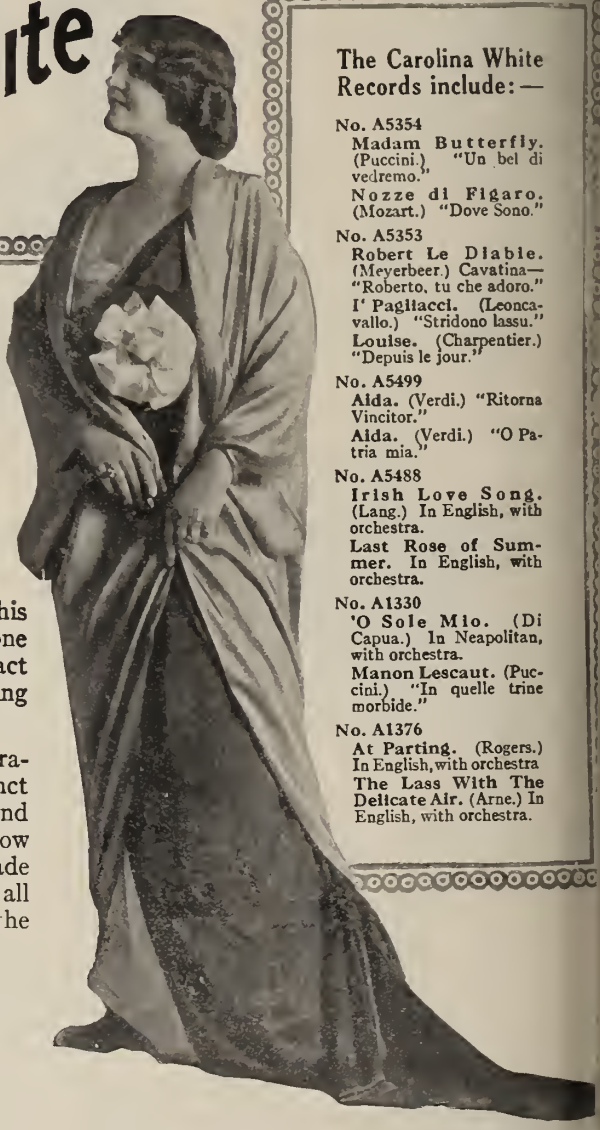
Columbia

Double Disc **Records by**

Carolina White



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SMITH PATTERSON COMPANY

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BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SEVENTH WEEK

Friday Evening, January 9, 1914

at 8 o'clock

I Gioielli Della Madonna

Opera in Three Acts

By Wolf-Ferrari

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BIGELOW KENNARD & CO.

Diamond Pendants

WASHINGTON ST.
CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, JANUARY 9, 1914

I Gioielli Della Madonna

Cast

GENNARO . . . . EDOARDO FERRARI-FONTANA
CARMELA . . . . . MARGARITA D'ALVAREZ
MALIELLA . . . . . LOUISE EDVINA
RAFFAELE . . . . . VANNI MARCOUX
BIASO . . . . . ERNESTO GIACCONE
CICCILLO . . . . . GAETANO PINI-CORSI
ROCCO . . . . . ATTILIO PULCINI
STELLA . . . . . KRISTINA HELIANE
SERENA . . . . . ELVIRA LEVERONI
CONCETTA . . . . . MYRNA SHARLOW
GRAZIA . . . . . DOLORES GALLI
TOTONNO . . . . . JACQUES JOU-JERVILLE
LA FIORAIA . . . . . GOLDA MANDELL
L'ACQUAIOLA . . . . . LOUISE RIEGER
VENDITORI D'OGGETTI SACRI
GIUSEPPE CAVADORE, U. FABBRI, A. PASQUALI
IL GELATIERE . . . . . P. BOCCALINO
I MACCARONARI-PIZZAIOLI . . . E. CANEVARA,
A. GASPARONI, R. ALESSANDRIA
IL CIECO . . . . . MICHELE SAMPIERI
PRIMO GIOCATORE DELLA MORRA . A. DOLFINI
SECONDO GIOCATORE DELLA MORRA, G. SERPELLON
VENDITORE DI FRUTTA . . . . . R. GHIDINI
PRIMA NENELLA . . . . . KRISTINA HELIANE
SECONDA NENELLA . . . . . MAUD PHILLIPS
TERZA NENELLA . . . . . JANE DECK
PRIMO FRATE . . . . . PIETRO TORTORICI
SECONDO FRATE . . . ARNALDO NEUMARKER
UNA CAFONA . . . . . HERTHA HEYMAN
IL PALLONARO . . . . . E. ZAINI
PRIMO GIOVANE . . . . . GEORGE EVERETT
SECONDO GIOVANE . . . . . LORENZO FUSCO
LA FANCIULLA . . . . . AIDE MUSSINI
IL PAPA . . . . . MICHELE SAMPIERI
UNA GIOVANE BALIA . . . . ELVIRA LEVERONI
UNA RAGAZZA . . . . . GOLDA MANDELL
ALTRA RAGAZZA . . . . . MAUD PHILLIPS
PAZZARIELLO . . . . . GIUSEPPE CECCHETTI
GRAND CORPS DE BALLET

Synopsis of Scenery

Act I. Small open square by the sea.
Act II. The garden of Carmela's house.
Act III. The haunts of the Camorra on the outskirts of Naples
Place: Naples.

MASON & HAMLIN PIANOS USED

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Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

SEVENTH WEEK

Saturday Matinee, January 10, 1914

at 2 o'clock

Lucia di Lammermoor

Opera in Three Acts and Five Tableaux

By DONIZETTI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ALEXANDER SMALLENS
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, JANUARY 10, 1914

Lucia di Lammermoor

Cast

LORD ENRICO ASHTON, RODOLFO FORNARI
LUCIA . . . . . LUISA TETRAZZINI
SIR EDGARDO DI RAVENSWOOD, VINCENZO TANLONGO
LORD ARTURO BUCKLOW, ERNESTO GIACCONE
RAIMONDO BIDEBENT . JOSE MARDONES
ALISA . . . . . HERTHA HEYMAN
NORMANNO . . . . . LORENZO FUSCO

Followers of Henry, Inhabitants of Lammermoor, etc.

Synopsis of Scenery

The scene is laid in Scotland

Act I. Park near Lammermoor Castle.
Act II. Scene 1. Interior of Lammermoor Castle.
Scene 2. Reception Hall in Lammermoor Castle.
Act III. Scene 1. Vestibule in Lucia's Apartments.
Scene 2. Burial Ground of Ravenswood.

MASON & HAMLIN PIANOS USED

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Louise. (Charpentier.) "Depuis le jour."

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Aida. (Verdi.) "Ritorna Vincitor."
Aida. (Verdi.) "O Patria mia."

No. A5488
Irish Love Song. (Lang.) In English, with orchestra.
Last Rose of Summer. In English, with orchestra.

No. A1330
'O Sole Mio. (Di Capua.) In Neapolitan, with orchestra.
Manon Lescaut. (Puccini.) "In quelle trine morbide."

No. A1376
At Parting. (Rogers.) In English, with orchestra.
The Lass With The Delicate Air. (Arne.) In English, with orchestra.

IMPORTANT NOTICE. **All Columbia Records will play on Victor Talking Machines; likewise all Columbia Grafonolas will play Victor Records**

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Boston

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

SEVENTH WEEK

Saturday Evening, January 10, 1914

at 8 o'clock

Faust

Opera in Four Acts
and Prologue

BY GOUNOD

(In French)

MUSICAL DIRECTOR,	ANTHONY DUBOIS
MUSICAL ASSISTANT,	ALEXANDER SMALLENS
REGISSEUR	LEO DEVAUX

(Program continued on second page following)

Now in Progress

An Anniversary of the Great A. N. Cook & Co. Fur Sale

One year ago we disposed of the entire fur stock of A. N. Cook & Co., Tremont Street, which proved to be without exception the greatest fur selling event either in our history or that of any other New England Store.

Such a Successful Event Warrants Repeating and we Propose this Year to Surpass even the A. N. Cook & Co. Sale by Offering

$125,000 Worth of High-Grade Furs at about 50c. on the Dollar

This represents a purchase of over $56,000.00 more than the Cook stock, and values greater and better than in the Cook sale of last year

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LEASES
GRAND OPERA Season of 1913-1914

SATURDAY EVENING, JANUARY 10, 1914

Faust

Cast

FAUST	LEON LAFFITTE
MEPHISTOPHELES	TADDEO WRONSKI
VALENTINE	ALBAN GRAND
WAGNER	GEORGE EVERETT
MARGUERITE	MARGHERITA BERIZA
SIEBEL	JESKA SWARTZ-MORSE
MARTHA	ELVIRA LEVERONI

Chorus of students, soldiers, spirits, witches, people, etc.

Grand Corps de Ballet

Synopsis of Scenery

Prologue.	Faust's study.
Act I.	Kermesse scene.
Act II.	Marguerite's garden.
Act III.	Scene I. Interior of a church.
	Scene II. A square near the city gates.
Act IV.	A prison.

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT.

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Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

Columbia

Double Disc **Records by**

Carolina White

(Singing exclusively for the Columbia)

THE striking and meteoric success of this young American singer has formed one of the leading news topics of this continent and Europe during the past three seasons and it is everywhere considered a foregone conclusion that she must inevitably be granted a place among the foremost stars of opera. Quick to become cognizant of this young artist the Columbia Graphophone Company lost no time in securing a contract covering Mme. White's exclusive recording services for a term of years.

Mme. White's voice is a splendid high dramatic soprano, rich, velvety and instinct with color and expression. It is beyond doubt one of the best recording voices now to be found, and her records recently made in the Columbia laboratory will charm all who appreciate operatic singing of the highest order.

No one thing gives so much real pleasure, to so many people, for so long a time, at so little cost, as a Columbia Grafonola—"the one incomparable musical instrument."

PRICES FROM $25 TO $500

The Carolina White Records include:—

No. A5354
Madam Butterfly. (Puccini.) "Un bel di vedremo."
Nozze di Figaro. (Mozart.) "Dove Sono."

No. A5353
Robert Le Diable. (Meyerbeer.) Cavatina—"Roberto, tu che adoro."
I' Pagliacci. (Leoncavallo.) "Stridono lassu."
Louise. (Charpentier.) "Depuis le jour."

No. A5499
Aida. (Verdi.) "Ritorna Vincitor."
Aida. (Verdi.) "O Patria mia."

No. A5488
Irish Love Song. (Lang.) In English, with orchestra.
Last Rose of Summer. In English, with orchestra.

No. A1330
'O Sole Mio. (Di Capua.) In Neapolitan, with orchestra.
Manon Lescaut. (Puccini.) "In quelle trine morbide."

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The Lass With The Delicate Air. (Arne.) In English, with orchestra.

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COLUMBIA GRAPHOPHONE COMPANY

TELEPHONE, OXFORD 1893 — 174 TREMONT STREET, BOSTON, MASSACHUSETTS

Program

SEVENTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, JANUARY 11, 1914

AT 8 O'CLOCK

Seventh Operatic Concert

SUNDAY EVENING, JANUARY 11, 1914

AT 8 O'CLOCK

MME. LUISA TETRAZZINI . . . . . Soprano
MR. RAMON BLANCHART . . . . . Baritone
MR. TADDEO WRONSKI . . . . . Basso
MISS EDNA GUNNAR PETERSON . . . . . Pianist

Full Orchestra of the BOSTON OPERA COMPANY
Conductors, MM. ARNALDO SCHIAVONI, CHARLES STRONY, ANTHONY DUBOIS
At the Piano, MR. FABIO RIMINI

Program

1. SYMPHONY FROM "VESPRI SICILIANI" . . . . . Verdi
   ORCHESTRA
2. ARIA FROM "ROBERTO IL DIAVOLO" . . . . . Meyerbeer
   MR. WRONSKI
3. "CAPRICCIO BRILLANTE" . . . . . Mendelssohn
   MISS PETERSON
4. ROMANZE FROM "DINORAH" . . . . . Meyerbeer
   MR. BLANCHART
5. ARIA OF "OPHELIA" FROM "HAMLET" . . . . . Thomas
   MME. TETRAZZINI

Intermission

6. "MARCHE HEROIQUE" . . . . . Saint-Saëns
   ORCHESTRA
7. GROUP OF SONGS . . . . . Various Composers
   MME. TETRAZZINI
8. POLISH SONGS . . . . . Niewiadomski
   MR. WRONSKI
9. SOLO GROUP — (a) PRELUDE IN G MINOR . . . . . Rachmaninoff
   (b) ETUDE IN E MAJEUR . . . . . Paganini-Liszt
   MISS PETERSON
10. SONG, "LA MIA BANDIERA" . . . . . Rotoli
    MR. BLANCHART
11. CAVATINA FROM "IL PESCATORE DI PERLE" . . . . . Bizet
    MME. TETRAZZINI

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A , Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L., Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Eighth Operatic Concert

SUNDAY EVENING, JANUARY 18, 1914

AT 8 O'CLOCK

MME. LUCREZIA BORI	Soprano
MME. JESKA SWARTZ-MORSE	Contralto
MR. VINCENZO TANLONGO	Tenor
MR. PAOLO LUDIKAR	Basso

Full Orchestra of the BOSTON OPERA COMPANY
Conductors, MM. ARNALDO SCHIAVONI, HORACE BRITT, GEORGE HIRST
At the Piano, MR. FABIO RIMINI

Program

1. OUVERTURE, "A MIDSUMMER NIGHT'S DREAM" . . . . . Mendelssohn
   ORCHESTRA
2. ARIA, "M'APPARÌ," FROM "MARTHA" . . . . . Flotow
   MR. TANLONGO
3. ARIA, "BATTI BATTI," FROM "DON GIOVANNI" . . . . . Mozart
   MME. BORI
4. SONG, "TWO GRENADIERS" . . . . . Schumann
   MR. LUDIKAR
5. DUET FROM "BUTTERFLY," FIRST ACT . . . . . Puccini
   MME. BORI, MR. TANLONGO

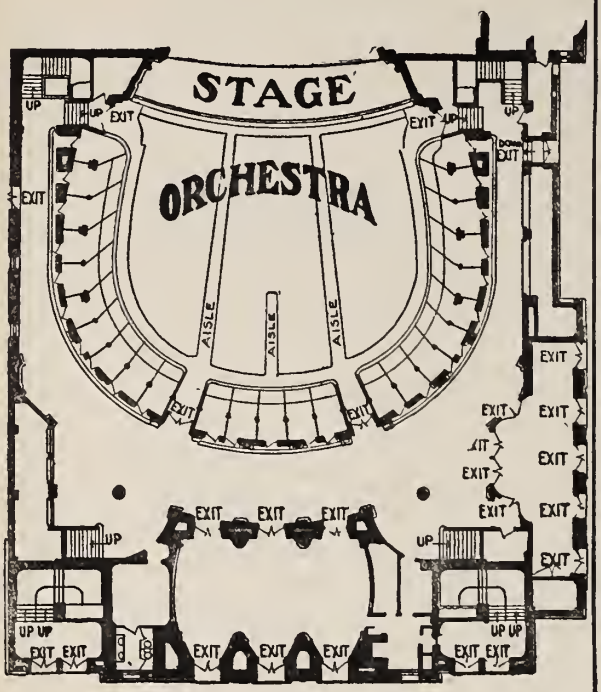
Intermission

6. INTERMEZZO FROM "CAVALLERIA RUSTICANA" . . . . . Mascagni
   ORCHESTRA
7. PROLOGUE FROM "MEFISTOFELE" . . . . . Boito
   MR. LUDIKAR
8. FLOWER SONG FROM "FAUST" . . . . . Gounod
   MME. SWARTZ-MORSE
9. ARIA AND DUET, FINALE FIRST ACT "BOHEME" . . . . . Puccini
   MME. BORI, MR. TANLONGO
10. GRAND MARCH FROM "TANNHAEUSER" . . . . . Wagner
    ORCHESTRA

Prices: 25c., 50c., 75c., $1.00; Box Seats, $1.50

MASON & HAMLIN PIANOS USED

EXIT PLANS


STAGE
ORCHESTRA
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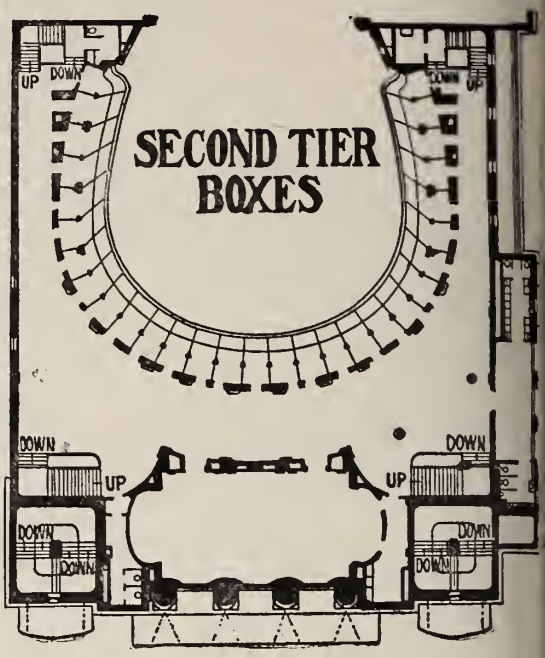
UP
UP UP


SECOND TIER
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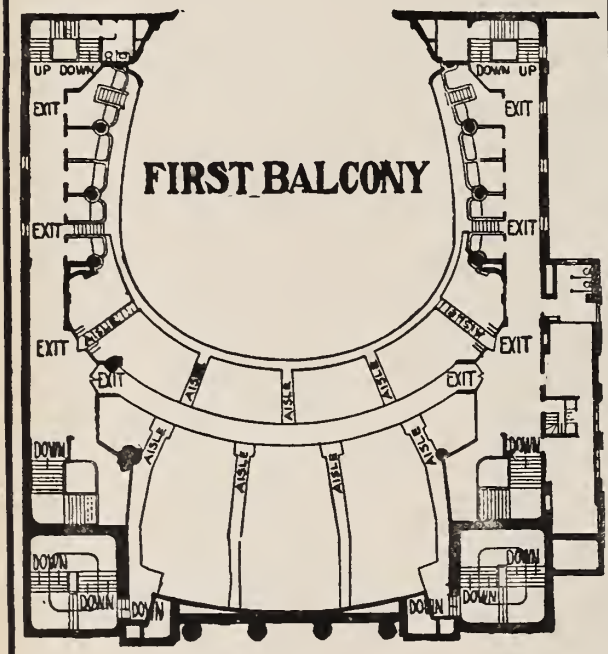
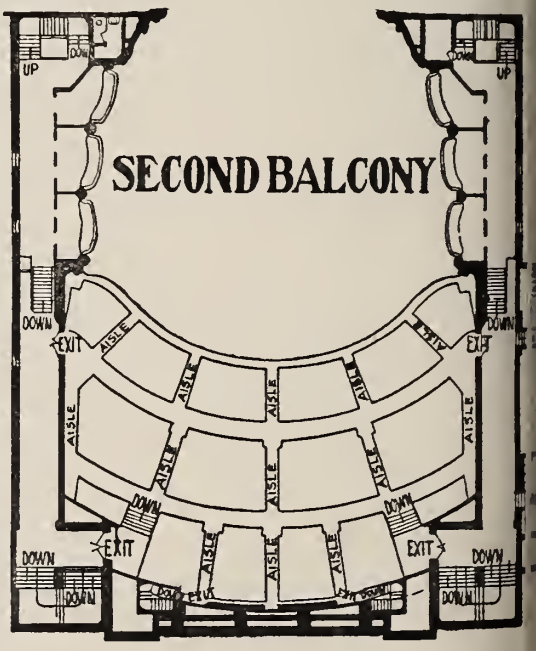

FIRST BALCONY
UP DOWN
DOWN UP
EXIT
AISLE
DOWN


SECOND BALCONY
UP
DOWN
EXIT
AISLE

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BOSTON OPERA HOUSE
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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

EIGHTH WEEK

Monday Evening, January 12, 1914
at 8 o'clock

The Tales of Hoffmann

(LES CONTES D'HOFFMANN)

Opera in Three Acts
And Five Tableaux

CORPS DE BALLET

BY OFFENBACH

(In French)

MUSICAL DIRECTOR, CHARLES STRONY
MUSICAL ASSISTANT ALEXANDER SMALLENS
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

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WASHINGTON ST.
CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, JANUARY 12, 1914

The Tales of Hoffmann

Cast

OLYMPIA	EVELYN SCOTNEY
GIULIETTA	ELIZABETH AMSDEN
ANTONIA	LOUISE EDVINA
STELLA	MYRNA SHARLOW
NIKLAUSSE	ELVIRA LEVERONI
UNE VOIX	CARA SAPIN
HOFFMANN	LEON LAFFITTE
LINDORF, COPPELIUS, DAPERTUTTO, MIRACLE	VANNI MARCOUX
ANDRÈS, COCHENILLE, PITICHINACCIO, FRANTZ	GAETANO PINI-CORSI
SPALANZANI	ERNESTO GIACCONE
NATHANAEL	JACQUES JOU-JERVILLE
CRESPEL	TADDEO WRONSKI
LUTHER	ARISTODEMO SILLICH
HERMANN	ALBAN GRAND
SCHLEMIL	GEORGE EVERETT

Corps de Ballet

Synopsis of Scenery

Fantastic Opera in Three Acts and Five Tableaux.

Prologue: Maitre Luther's tavern in Nüremberg.
Act I. Spalanzani's ballroom in his home.
Act II. Giulietta's palace in Venice.
Act III. Crespel's home in Munich.
Epilogue: Maitre Luther's tavern in Nüremberg.

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT.

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CARMEN	"Toreador Song"	Baritone	Solo	*Baklanoff*
FAUST	"Dio possente"	Baritone	"	*Bispham*
LA GIOCONDA	"Cielo e mar"	Tenor	"	*Bonci*
IL TROVATORE	"D'amor sull ali rosere"	Soprano	"	*Boninsegna*
MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
MANON LESCAUT	"In quelle trine morbide"	Soprano	"	*Cavalieri*
RIGOLETTO	"La donna e mobile"	Tenor	"	*Constantino*
AIDA	"Ritorna vincitor"	Soprano	"	*Destinn*
TALES OF HOFFMANN	"Dapertutto's air"	Baritone	"	*Dufranne*
LOHENGRIN	"Elsa's Traum"	Soprano	"	*Fremstad*
LOUISE	"Depuis le jour"	Soprano	"	*Garden*
SAMSON AND DELILAH	"Mon coeur s'ouvre a ta voix"	Contralto	"	*Gay*
LUCIA DI LAMMERMOOR	"Mad scene"	Soprano	"	*Lipkowska*
THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlinck*
MEFISTOFELE	"Ave Signor"	Bass	"	*Mardones*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingartner*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

This is certainly a wonderful program, and there is no other way you can hear these Twenty-five Best Arias from the Twenty-five Best Operas sung by the Twenty-five Best Artists.

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Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

EIGHTH WEEK

Wednesday Evening, January 14, 1914

at 7.45 o'clock

Louise

(In French)

Opera in Four Acts
and Five Tableaux

BY CHARPENTIER

MUSICAL DIRECTOR, ANDRÉ CAPLET
MUSICAL ASSISTANT, WALTHER STRARAM
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

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BOSTON OPERA COMPANY LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, JANUARY 14, 1914

Louise

Cast

LOUISE	LOUISE EDVINA
LA MERE	MARGARITA D'ALVAREZ
IRMA	MYRNA SHARLOW
CAMILLE	LEA CHOISEUL
GERTRUDE	ELVIRA LEVERONI
L'APPRENTIE	ERNESTINE GAUTHIER
ELISE	LOUISE RIEGER
LE GAVROCHE / BLANCHE	ADRIENNE LASILVA
SUZANNE	KRISTINA HELIANE
LA BALAYEUSE	ELVIRA LEVERONI
LA PETITE CHIFFONNIERE	MYRNA SHARLOW
LA PREMIERE / LA LAITIERE	JANE DECK
LA PLIEUSE	GOLDA MANDELL
LA GLANEUSE / MARGUERITE	MAUD PHILLIPS
MADELEINE / LA REMPAILLEUSE	HERTHA HEYMAN
LA DANSEUSE	DOLORES GALLI
JULIEN	CHARLES DALMORES
LE PERE	VANNI MARCOUX
LE NOCTAMBOULE / LE PAPE DES FOUS	JACQUES JOU-JERVILLE
LE CHIFFONNIER	TADDEO WRONSKI
LE CHANSONNIER	GEORGE EVERETT
LE BRICOLEUR	MICHELE SAMPIERI
PREMIER PHILOSOPHE	ATTILIO PULCINI
LE PEINTRE	LORENZO FUSCO
LE JEUNE POETE	ERNESTO GIACCONE
L'ETUDIANT	R. REGNIER
PREMIER GARDIEN DE LA PAIX	PIETRO TORTORICI
DEUXIEME PHILOSOPHE	ARISTODEMO SILLICH
LE SCULPTEUR	ALBAN GRAND
MARCHAND D'HABITS	LOUIS DERU
DEUXIEME GARDIEN DE LA PAIX	ARNALDO NEUMARKER

Students, Work-girls, Citizens, Shop-keepers, Street-venders, Boys, Girls, etc.
Time: The Present. Place: Paris.

Synopsis of Scenery

Act I. In the attic of a workman's lodgings.
Act II. 1st Tableau. An open crossways at the foot of the hill of Montmartre.
2nd Tableau. Dressmaker's atelier.
Act III. A small garden on the slope of Montmartre.
(In this act takes place crowning of the Muse of Montmartre)
Act IV. Same as Act. I.

MASON & HAMLIN PIANOS USED

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FAUST	"Dio possente"	Baritone	"	*Bispham*
LA GIOCONDA	"Cielo e mar"	Tenor	"	*Bonci*
IL TROVATORE	"D'amor sull ali rosere"	Soprano	"	*Boninsegna*
MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
MANON LESCAUT	"In quelle trine morbide"	Soprano	"	*Cavalieri*
RIGOLETTO	"La donna e mobile"	Tenor	"	*Constantino*
AIDA	"Ritorna vincitor"	Soprano	"	*Destinn*
TALES OF HOFFMANN	"Dapertutto's air"	Baritone	"	*Dufranne*
LOHENGRIN	"Elsa's Traum"	Soprano	"	*Fremstad*
LOUISE	"Depuis le jour"	Soprano	"	*Garden*
SAMSON AND DELILAH	"Mon coeur s'ouvre a ta voix"	Contralto	"	*Gay*
LUCIA DI LAMMERMOOR	"Mad scene"	Soprano	"	*Lipkowska*
THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlinck*
MEFISTOFELE	"Ave Signor"	Bass	"	*Mardones*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingartner*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

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BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

EIGHTH WEEK

Thursday Evening, January 15, 1914

at 8 o'clock

CITY CLUB NIGHT

SPECIAL PERFORMANCE OF

I Gioielli Della Madonna

Opera in Three Acts

By Wolf-Ferrari

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

THURSDAY EVENING, JANUARY 15, 1914

I Gioielli Della Madonna

Cast

GENNARO . . . . EDOARDO FERRARI-FONTANA
CARMELA . . . . . MARGARITA D'ALVAREZ
MALIELLA . . . . . ELIZABETH AMSDEN
RAFFAELE . . . . . RAMON BLANCHART
BIASO . . . . . ERNESTO GIACCONE
CICCILLO . . . . . GAETANO PINI-CORSI
ROCCO . . . . . ATTILIO PULCINI
STELLA . . . . . KRISTINA HELIANE
SERENA . . . . . ELVIRA LEVERONI
CONCETTA . . . . . MYRNA SHARLOW
GRAZIA . . . . . DOLORES GALLI
TOTONNO . . . . . LORENZO FUSCO
LA FIORAIA . . . . . GOLDA MANDELL
L'ACQUAIOLA . . . . . LOUISE RIEGER
VENDITORI D'OGGETTI SACRI
GIUSEPPE CAVADORE, U. FABBRI, A. PASQUALI
IL GELATIERE . . . . . P. BOCCALINO
I MACCARONARI-PIZZAIOLI . . . . E. CANEVARA,
A. GASPARONI, R. ALESSANDRIA
IL CIECO . . . . . MICHELE SAMPIERI
PRIMO GIOCATORE DELLA MORRA . A. DOLFINI
SECONDO GIOCATORE DELLA MORRA, G. SERPELLON
VENDITORE DI FRUTTA . . . . . R. GHIDINI
PRIMA NENELLA . . . . . KRISTINA HELIANE
SECONDA NENELLA . . . . . MAUD PHILLIPS
TERZA NENELLA . . . . . JANE DECK
PRIMO FRATE . . . . . PIETRO TORTORICI
SECONDO FRATE . . . . ARNALDO NEUMARKER
UNA CAFONA . . . . . HERTHA HEYMAN
IL PALLONARO . . . . . E. ZAINI
PRIMO GIOVANE . . . . . GEORGE EVERETT
SECONDO GIOVANE . . . . . P. GANELLI
LA FANCIULLA . . . . . AIDE MUSSINI
IL PAPA . . . . . MICHELE SAMPIERI
UNA GIOVANE BALIA . . . . ELVIRA LEVERONI
UNA RAGAZZA . . . . . GOLDA MANDELL
ALTRA RAGAZZA . . . . . MAUD PHILLIPS
PAZZARIELLO . . . . . GIUSEPPE CECCHETTI
GRAND CORPS DE BALLET

Synopsis of Scenery

Act I. Small open square by the sea.
Act II. The garden of Carmela's house.
Act III. The haunts of the Camorra on the outskirts of Naples
Place: Naples.

MASON & HAMLIN PIANOS USED

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CARMEN	"Toreador Song"	Baritone	Solo	*Baklanoff*
FAUST	"Dio possente"	Baritone	"	*Bispham*
LA GIOCONDA	"Cielo e mar"	Tenor	"	*Bonci*
IL TROVATORE	"D'amor sull ali rosere"	Soprano	"	*Boninsegna*
MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
MANON LESCAUT	"In quelle trine morbide"	Soprano	"	*Cavalieri*
RIGOLETTO	"La donna e mobile"	Tenor	"	*Constantino*
AIDA	"Ritorna vincitor"	Soprano	"	*Destinn*
TALES OF HOFFMANN	"Dapertutto's air"	Baritone	"	*Dufranne*
LOHENGRIN	"Elsa's Traum"	Soprano	"	*Fremstad*
LOUISE	"Depuis le jour"	Soprano	"	*Garden*
SAMSON AND DELILAH	"Mon coeur s'ouvre a ta voix"	Contralto	"	*Gay*
LUCIA DI LAMMERMOOR	"Mad scene"	Soprano	"	*Lipkowska*
THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlinck*
MEFISTOFELE	"Ave Signor"	Bass	"	*Mardones*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingartner*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

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Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

EIGHTH WEEK

Friday Evening, January 16, 1914

at 8 o'clock

La Boheme

(In Italian)

Opera in Four Acts

BY PUCCINI

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, JANUARY 16, 1914

La Boheme

Cast

RODOLFO . FLORENCIO CONSTANTINO
MARCELLO . . . . . HENRI DANGÈS
SCHAUNARD . . . . ATTILIO PULCINI
COLLINE . . . . . JOSÉ MARDONES
BENOIT, ALCINDORO . . . . . LUIGI TAVECCHIA
MIMI . . . . . LUCREZIA BORI
MUSETTA . . . MARGHERITA BERIZA
PARPIGNOL . . . . LORENZO FUSCO
SERGENTE DEI DOGANIERI, PIETRO TORTORICI

Students, Work Girls, Citizens, Shop-Keepers, Street Venders, Soldiers, Restaurant Waiters, Boys, Girls, Etc.

Time, about 1830 Place, in Paris

Synopsis of Scenery

Act I. In the Attic, showing a spacious window from which one sees an expanse of snow-laden roofs.

Act II. Conference of streets in Latin Quarter, showing Café Momus.

Act III. La Barrière d'Enfer (The Gate of Hell). Early morning of a day in February.

Act IV. Same as Act I.

MASON & HAMLIN PIANOS USED

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FAUST	"Dio possente"	Baritone	"	*Bispham*
LA GIOCONDA	"Cielo e mar"	Tenor	"	*Bonci*
IL TROVATORE	"D'amor sull ali rosere"	Soprano	"	*Boninsegn*
MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
MANON LESCAUT	"In quelle trine morbide"	Soprano	"	*Cavalieri*
RIGOLETTO	"La donna e mobile"	Tenor	"	*Constantin*
AIDA	"Ritorna vincitor"	Soprano	"	*Destinn*
TALES OF HOFFMANN	"Dapertutto's air"	Baritone	"	*Dufranne*
LOHENGRIN	"Elsa's Traum"	Soprano	"	*Fremstad*
LOUISE	"Depuis le jour"	Soprano	"	*Garden*
SAMSON AND DELILAH	"Mon coeur s'ouvre a ta voix"	Contralto	"	*Gay*
LUCIA DI LAMMERMOOR	"Mad scene"	Soprano	"	*Lipkowsk*
THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlin*
MEFISTOFELE	"Ave Signor"	Bass	"	*Mardòne*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingar*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

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FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

EIGHTH WEEK

Saturday Matinee, January 17, 1914

at 2 o'clock

Samson et Dalila

Opera in Three Acts and Four Tableaux

BY SAINT-SAËNS

(In French)

MUSICAL DIRECTOR	ANDRÉ CAPLET
MUSICAL ASSISTANT,	WALTHER STRARAM
REGISSEUR,	LEO DEVAUX

(Program continued on second page following)

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GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, JANUARY 17, 1914

Samson et Dalila

On account of the elaborate nature of the production an interval of 25 minutes will be necessary between the first and second acts, and 30 minutes between the second and third acts.

Cast

DALILA . . . . MARGARITA D'ALVAREZ
SAMSON . . EDOARDO FERRARI-FONTANA
LA GRAND PRETRE . . . HENRI DANGÈS
ABIMELECH . . . . JOSÉ MARDONES
UN VIEILLARD HEBREU PAOLO LUDIKAR
UN MESSAGER PHILISTIN LOUIS DERU
PREMIER PHILISTIN ERNESTO GIACCONE
DEUXIEME PHILISTIN . . ALBAN GRAND

Grand Corps de Ballet

Solo Dance performed by
SIGNORINA DOLORES GALLI

Synopsis of Scenery

Act I. A Public Square in the City of Gaza, in Palestine.

Act II. The Valley of Soreck in Palestine. Dalila's Dwelling.

Act III. Scene 1. The Prison at Gaza.
Scene 2. Interior of the Temple of Dagon.

(Scenery Painted by Mr. P. Stroppa.)

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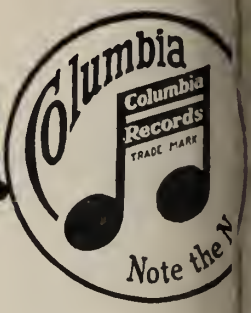

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IL TROVATORE	"D'amor sull ali rosere"	Soprano	"	*Boninsegna*
MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
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SAMSON AND DELILAH	"Mon coeur s'ouvre a ta voix"	Contralto	"	*Gay*
LUCIA DI LAMMERMOOR	"Mad scene"	Soprano	"	*Lipkowska*
THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlinck*
MEFISTOFELE	"Ave Signor"	Bass	"	*Mardones*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingartner*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

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EIGHTH WEEK

Saturday Evening, January 17, 1914

at 8 o'clock

Rigoletto

Opera in Four Acts

BY VERDI

(In Italian)

MUSICAL DIRECTOR, ARNALDO SCHIAVONI
MUSICAL ASSISTANT FABIO RIMINI
REGISSEUR EUGENIO REALE

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NOTICE

On account of Miss Evelyn Scot-
ey's sudden illness, Miss Hazel
anborn will sing in to-night's
erformance.

THE MANAGEMENT.

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SATURDAY EVENING, JANUARY 17, 1914

Rigoletto

Cast

IL DUCA DI MANTOVA	VINCENZO TANLONGO
RIGOLETTO	RAMON BLANCHART
SPARAFUCILE	ARISTODEMO SILLICH
CONTE MONTERONE	MICHELE SAMPIERI
MARULLO	ATTILIO PULCINI
BORSA	ERNESTO GIACCONE
CONTE DI CEPRANO	G. SERPELLON
UN PAGGIO	MAUD PHILLIPS
GILDA	EVELYN SCOTNEY
GIOVANNA	HERTHA HEYMAN
MADDALENA	ELVIRA LEVERONI
CONTESSA CEPRANO,	KRISTINA HELIANE

Courtiers, Cavaliers, Pages, Attendants, etc.
Grand Corps de Ballet

Synopsis of Scenery

Act I. Ballroom in the Palace of the Duke of Mantova.
Act II. Rigoletto's House.
Act III. Hall in the Ducal Palace.
Act IV. A desolate place on the shore of the Mincio River.

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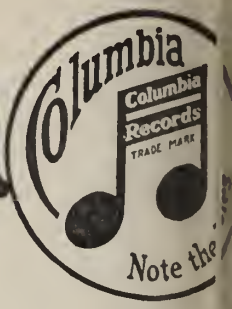

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TELEPHONE, OXFORD 1893 — 174 TREMONT STREET, BOSTON, MASSACHUSETT

Program

EIGHTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, JANUARY 18, 1914

AT 8 O'CLOCK

Eighth Operatic Concert

SUNDAY EVENING, JANUARY 18, 1914

AT 8 O'CLOCK

MME. LUCREZIA BORI	Soprano
MME. JESKA SWARTZ-MORSE	Contralto
MR. VINCENZO TANLONGO	Tenor
MR. PAOLO LUDIKAR	Basso

Full Orchestra of the BOSTON OPERA COMPANY
Conductors, MM. ARNALDO SCHIAVONI, HORACE BRITT, GEORGE HIRST
At the Piano, MR. FABIO RIMINI

Program

1. OUVERTURE, "A MIDSUMMER NIGHT'S DREAM" . . . . . Mendelssohn
   ORCHESTRA
2. ARIA, "M'APPARÌ," FROM "MARTHA" . . . . . Flotow
   MR. TANLONGO
3. ARIA, "BATTI BATTI," FROM "DON GIOVANNI" . . . . . Mozart
   MME. BORI
4. SONG, "TWO GRENADIERS" . . . . . Schumann
   MR. LUDIKAR
5. DUET FROM "BUTTERFLY," FIRST ACT . . . . . Puccini
   MME. BORI, MR. TANLONGO

Intermission

6. INTERMEZZO FROM "CAVALLERIA RUSTICANA" . . . . . Mascagni
   ORCHESTRA
7. PROLOGUE FROM "MEFISTOFELE" . . . . . Boito
   MR. LUDIKAR
8. FLOWER SONG FROM "FAUST" . . . . . Gounod
   MME. SWARTZ-MORSE
9. ARIA AND DUET, FINALE FIRST ACT "BOHEME" . . . . . Puccini
   MME. BORI, MR. TANLONGO
10. GRAND MARCH FROM "TANNHAEUSER" . . . . . Wagner
    ORCHESTRA

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L., Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Ninth Operatic Concert

SUNDAY EVENING, JANUARY 25, 1914

AT 8 O'CLOCK

MISS ELIZABETH AMSDEN	Soprano
MME. MARGARITA D'ALVAREZ	Contralto
MISS MYRNA SHARLOW	Soprano
MME. JESKA SWARTZ-MORSE	Contralto
MR. LEON LAFFITTE	Tenor
MR. LEO DEVAUX	Tenor
MR. ERNESTO GIACCONE	Tenor

Conductors, MM. CHARLES STRONY, ARNALDO SCHIAVONI
At the Piano, MR. FABIO RIMINI

Program

1. WEDDING MARCH . . . . . Mendelssohn
   ORCHESTRA
2. "RECITATIVE OF THE GRAIL" FROM "LOHENGRIN" . . . . . Wagner
   MR. LAFFITTE
3. ARIA "OH! MON FILS" FROM "LE PROPHETE" . . . . . Meyerbeer
   MME. D'ALVAREZ
4. "OH! SUICIDIO" FROM "LA GIOCONDA" . . . . . Ponchielli
   MISS AMSDEN
5. QUINTET FROM "CARMEN" . . . . . Bizet
   MMES. D'ALVAREZ, SHARLOW, SWARTZ-MORSE, MM. DEVAUX, GIACCONE

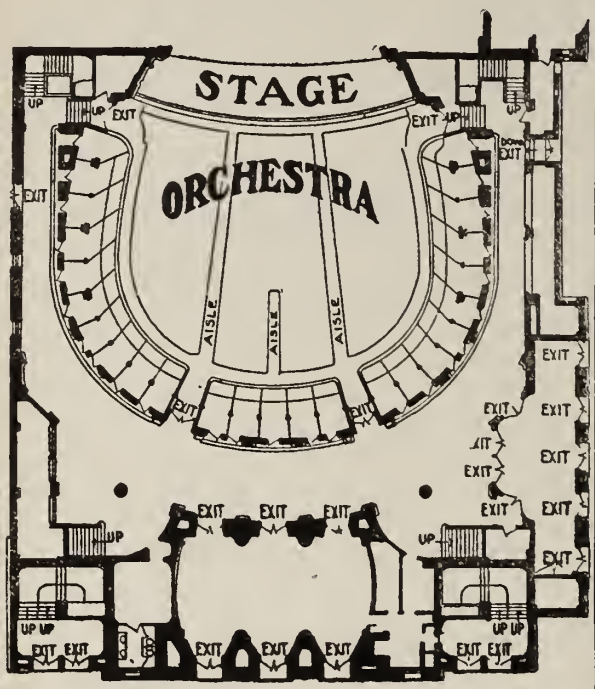
Intermission

6. NORVEGIAN RHAPSODY . . . . . Svendsen
   ORCHESTRA
7. ARIA "AH! MIO FERNANDO" FROM "FAVORITA" . . . . . Donizzetti
   MME. D'ALVAREZ
8. ARIA "VESTI LA GIUBBA" FROM "PAGLIACCI" . . . . . Leoncavallo
   MR. LAFFITTE
9. TRIO FROM "IL TROVATORE" . . . . . Verdi
   MMES. AMSDEN, D'ALVAREZ, MR. LAFFITTE
10. RIDE OF THE VALKYRIES . . . . . Wagner
    ORCHESTRA

Prices: 25c., 50c., 75c., $1.00; Box Seats, $1.50

MASON & HAMLIN PIANOS USED

EXIT PLANS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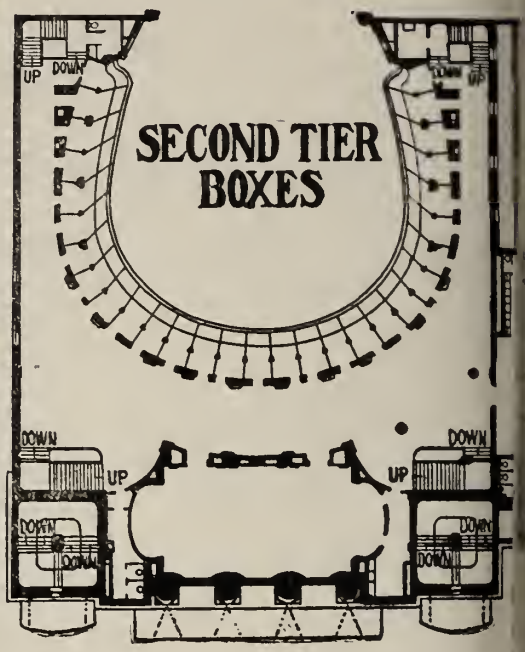
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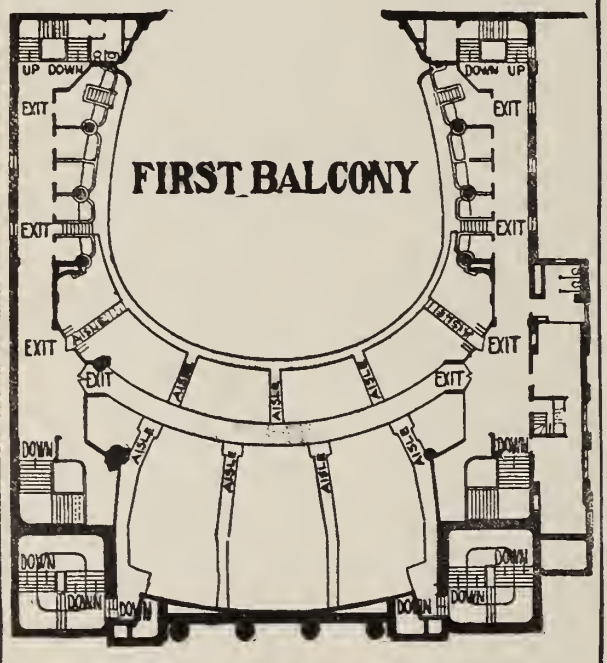
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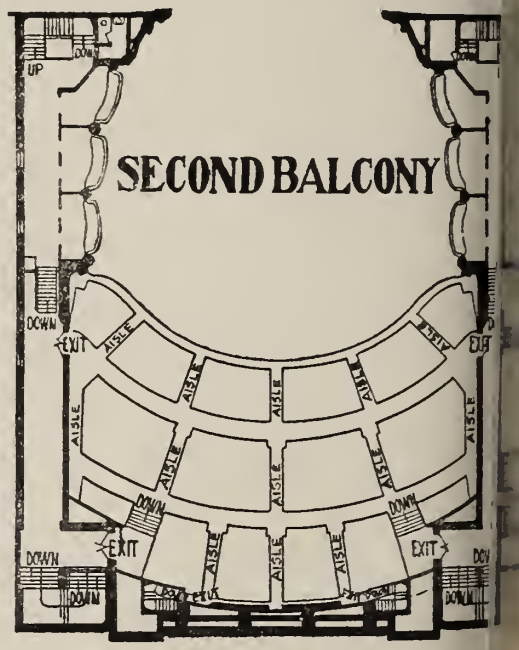
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AISLE
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DOWN

SMITH PATTERSON COMPANY

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BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

NINTH WEEK

Monday Evening, January 19, 1914

at 8 o'clock

Aida

Opera in Four Acts

BY VERDI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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BIGELOW KENNARD & CO.

Diamond and Pearl Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, JANUARY 19, 1914

Aida

Cast

IL RE	MICHELE SAMPIERI
AMNERIS	MARGARITA D'ALVAREZ
AIDA	CAROLINA WHITE
RADAMES	GIOVANNI MARTINELLI
RAMFIS	JOSÉ MARDONES
AMONASRO	PASQUALE AMATO
UN MESSAGGIERO	LORENZO FUSCO
UNA SACERDOTESSA	MYRNA SHARLOW

Priests, Priestesses, Ministers, Captains, Soldiers, Functionaries, Slaves and Ethiopian Prisoners, Egyptian People, etc.

Grand Corps de Ballet

The action takes place at Memphis and at Thebes during the reign of the Pharaohs.

Synopsis of Scenery

Act I. 1st Scene. Hall in the Palace of the King at Memphis.
2d Scene. Interior of the Temple of Vulcan at Memphis.
Act II. 1st Scene. A Hall in the apartments of Amneris.
2d Scene. An entrance to the city of Thebes.
Act III. Shores of the Nile.
(Iside's Temple on the granite rocks.)
Act IV. 1st Scene. Hall in the Royal Palace.
2d Scene. Interior of the Temple of Vulcan.

MASON & HAMLIN PIANOS USED

All communications pertaining to tickets should be addressed Box Office, Boston Opera Co., Boston, Mass.

The First Bell will ring Five Minutes before the rising of the curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT.

Paris Agent. G. Astruc & Cie.
Milan Agent. Mr. Franco Fano.
Costumes made by Mrs. M. Pellegrini and Jules Muelle.
Foreign Costumes by C. Chiappa, of Milan.
Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

Columbia

The World's Greatest Grand Opera Celebrities Will Sing for You

In the quiet of your own home — before or after the opera — you can hear this wonderful selection of Operatic Arias on THE COLUMBIA GRAFONOLA

CARMEN	"Toreador Song"	Baritone	Solo	*Baklanoff*
FAUST	"Dio possente"	Baritone	"	*Bispham*
LA GIOCONDA	"Cielo e mar"	Tenor	"	*Bonci*
IL TROVATORE	"D'amor sull ali rosere"	Soprano	"	*Boninsegna*
MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
MANON LESCAUT	"In quelle trine morbide"	Soprano	"	*Cavalieri*
RIGOLETTO	"La donna e mobile"	Tenor	"	*Constantino*
AIDA	"Ritorna vincitor"	Soprano	"	*Destinn*
TALES OF HOFFMANN	"Dapertutto's air"	Baritone	"	*Dufranne*
LOHENGRIN	"Elsa's Traum"	Soprano	"	*Fremstad*
LOUISE	"Depuis le jour"	Soprano	"	*Garden*
SAMSON AND DELILAH	"Mon coeur s'ouvre a ta voix"	Contralto	"	*Gay*
LUCIA DI LAMMERMOOR	"Mad scene"	Soprano	"	*Lipkowska*
THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlinck*
MEFISTOFELE	"Ave Signor"	Bass	"	*Mardones*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingartner*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

This is certainly a wonderful program, and there is no other way you can hear these Twenty-five Best Arias from the Twenty-five Best Operas sung by the Twenty-five Best Artists.

IMPORTANT NOTICE. All Columbia Records will play on Victor Talking Machines; likewise all Columbia Grafonolas will play Victor Records.

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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

NINTH WEEK

Wednesday Evening, January 21, 1914

at 8 o'clock

Tosca

Opera in Three Acts

BY PUCCINI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

CUNARD LINE

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, JANUARY 21, 1914

Tosca

Cast

FLORIA TOSCA	LOUISE EDVINA
MARIO CAVARADOSSI	LEON LAFFITTE
BARONE SCARPIA	ANTONIO SCOTTI
CESARE ANGELOTTI	MICHELE SAMPIERI
IL SACRESTANO	LUIGI TAVECCHIA
SPOLETTA	ERNESTO GIACCONE
SCIARRONE	ATTILIO PULCINI
UN CARCERIERE	PIETRO TORTORICI
UN PASTORE	ERNESTINE GAUTHIER

Soldiers, Police Agents, Ladies, Nobles, Citizens, Artisans, Etc.

Synopsis of Scenery

Act I. Interior of the Church of St. Andrea della Valle, Rome.

Act II. Scarpia's room in the Farnese Palace, Rome.

Act III. Platform of the Castle of St. Angelo, Rome.

MASON & HAMLIN PIANOS USED

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Milan Agent. Mr. Franco Fano.
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CARMEN	"Toreador Song"	Baritone	Solo	*Baklanoff*
FAUST	"Dio possente"	Baritone	"	*Bispham*
LA GIOCONDA	"Cielo e mar"	Tenor	"	*Bonci*
IL TROVATORE	"D'amor sull ali rosere"	Soprano	"	*Boninsegn*
MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
MANON LESCAUT	"In quelle trine morbide"	Soprano	"	*Cavalieri*
RIGOLETTO	"La donna e mobile"	Tenor	"	*Constanti*
AIDA	"Ritorna vincitor"	Soprano	"	*Destinn*
TALES OF HOFFMANN	"Dapertutto's air"	Baritone	"	*Dufranne*
LOHENGRIN	"Elsa's Traum"	Soprano	"	*Fremstad*
LOUISE	"Depuis le jour"	Soprano	"	*Garden*
SAMSON AND DELILAH	"Mon coeur s'ouvre a ta voix"	Contralto	"	*Gay*
LUCIA DI LAMMERMOOR	"Mad scene"	Soprano	"	*Lipkowsk*
THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlin*
MEFISTOFELE	"Ave Signor"	Bass	"	*Mardone*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingart*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

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BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

NINTH WEEK

Friday Evening, January 23, 1914

at 7.30 o'clock

Die Meistersinger von Nuernberg

Opera in Three Acts
and Four Scenes

By Wagner

(In German)

MUSICAL DIRECTOR,	ANDRÉ CAPLET
MUSICAL ASSISTANT,	WALTHER STRARAM
REGISSEUR	LEO DEVAUX

(Program continued on second page following)

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, JANUARY 23, 1914

Die Meistersinger von Nuernberg

Cast

WALTHER VON STOLZING, a Young Knight from Franconia . . . . . CARL JÖRN (debut)
DAVID, Sachs' Prentice . . JACQUES JOU-JERVILLE
HANS SACHS, Shoemaker . . . PAOLO LUDIKAR
SIXTUS HECKMESSER, Townclerk, ROBERT LEONHARDT
VEIT POGNER, Goldsmith . . . . . CARL BRAUN
KUNZ VOGELGESANG, Furrier . ERNESTO GIACCONE
BALTHASAR ZORN, Pewterer . . . . LOUIS DERU
AUGUSTIN MOSER, Tailor . . . LEO DEVAUX
ULRICH EISSLINGER, Grocer . . LORENZO FUSCO
KONRAD NACHTIGALL, Tinsmith . GEORGE EVERETT
FRITZ KOTHNER, Baker . . . RAMON BLANCHART
HERMANN ORTEL, Soapboiler . . . ALBAN GRAND
HANS FOLTZ, Coppersmith . . MICHELE SAMPIERI
HANS SCHWARTZ, Stocking Weaver HOWARD WHITE
A NIGHT WATCHMAN . . ARISTODEMO SILLICH
EVA, Pogner's Daughter . . . JOHANNA GADSKI
MAGDALENE, Eva's Nurse . . LYDIA RIENSKAIA
Burghers and Women of all Guilds, Journeymen, Apprentices, Girls, People.

Synopsis of Scenery

Scene: Nuremberg. Period: About the middle of the sixteenth century

Act I. Interior of St. Katherine's Church.
Act II. A Street, with the Houses of Pogner and Sachs.
Act III. Scene 1. Sachs' Workshop.
Scene 2. An Open Meadow on the Pegnitz.

MASON & HAMLIN PIANOS USED

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FAUST	"Dio possente"	Baritone	"	*Bispham*
LA GIOCONDA	"Cielo e mar"	Tenor	"	*Bonci*
IL TROVATORE	"D'amor sull ali rosere"	Soprano	"	*Boninsegna*
MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
MANON LESCAUT	"In quelle trine morbide"	Soprano	"	*Cavalieri*
RIGOLETTO	"La donna e mobile"	Tenor	"	*Constantino*
AIDA	"Ritorna vincitor"	Soprano	"	*Destinn*
TALES OF HOFFMANN	"Dapertutto's air"	Baritone	"	*Dufranne*
LOHENGRIN	"Elsa's Traum"	Soprano	"	*Fremstad*
LOUISE	"Depuis le jour"	Soprano	"	*Garden*
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MEFISTOFELE	"Ave Signor"	Bass	"	*Mardones*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingartner*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

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FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

NINTH WEEK

Saturday Matinee, January 24, 1914

at 1.45 o'clock

Louise

(In French)

Opera in Four Acts
and Five Tableaux

BY CHARPENTIER

MUSICAL DIRECTOR,	ANDRÉ CAPLET
MUSICAL ASSISTANT,	WALTHER STRARAM
REGISSEUR,	LEO DEVAUX

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, JANUARY 24, 1914

Louise

Cast

LOUISE	LOUISE EDVINA
LA MERE	MARGARITA D'ALVAREZ
IRMA	MYRNA SHARLOW
CAMILLE	LEA CHOISEUL
GERTRUDE	ELVIRA LEVERONI
L'APPRENTIE	ERNESTINE GAUTHIER
ELISE / LE GAVROCHE	LOUISE RIEGER
BLANCHE	JANE DECK
SUZANNE	KRISTINA HELIANE
LA BALAYEUSE	ELVIRA LEVERONI
LA PETITE CHIFFONNIERE	MYRNA SHARLOW
LA PREMIERE	LYDIA RIENSKAIA
LA LAITIERE	JANE DECK
LA PLIEUSE	GOLDA MANDELL
LA GLANEUSE / MARGUERITE	MAUD PHILLIPS
MADELEINE / LA REMPAILLEUSE	HERTHA HEYMAN
LA DANSEUSE	DOLORES GALLI
JULIEN	LEON LAFFITTE
LE PERE	VANNI MARCOUX
LE NOCTAMBOULE / LE PAPE DES FOUS	JACQUES JOU-JERVILLE
LE CHIFFONNIER	TADDEO WRONSKI
LE CHANSONNIER	GEORGE EVERETT
LE BRICOLEUR	MICHELE SAMPIERI
PREMIER PHILOSOPHE	ATTILIO PULCINI
LE PEINTRE	LORENZO FUSCO
LE JEUNE POETE	ERNESTO GIACCONE
L'ETUDIANT	R. REGNIER
PREMIER GARDIEN DE LA PAIX	PIETRO TORTORICI
DEUXIEME PHILOSOPHE	ARISTODEMO SILLICH
LE SCULPTEUR	ALBAN GRAND
MARCHAND D'HABITS	LOUIS DERU
DEUXIEME GARDIEN DE LA PAIX	ARNALDO NEUMARKER

Students, Work-girls, Citizens, Shop-keepers, Street-venders, Boys, Girls, etc.
Time: The Present. Place: Paris.

Synopsis of Scenery

Act I. In the attic of a workman's lodgings.
Act II. 1st Tableau. An open crossways at the foot of the hill of Montmartre.
2nd Tableau. Dressmaker's atelier.
Act III. A small garden on the slope of Montmartre.
(In this act takes place crowning of the Muse of Montmartre)
Act IV. Same as Act. I.

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT.

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Program printed by The Sparrell Print.
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Official Surgeon, Dr. G. De-Amezaga.

Columbia

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CARMEN	"Toreador Song"	Baritone	Solo	*Baklanoff*
FAUST	"Dio possente"	Baritone	"	*Bispham*
LA GIOCONDA	"Cielo e mar"	Tenor	"	*Bonci*
IL TROVATORE	"D'amor sull ali rosere"	Soprano	"	*Boninsegna*
MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
MANON LESCAUT	"In quelle trine morbide"	Soprano	"	*Cavalieri*
RIGOLETTO	"La donna e mobile"	Tenor	"	*Constantin*
AIDA	"Ritorna vincitor"	Soprano	"	*Destinn*
TALES OF HOFFMANN	"Dapertutto's air"	Baritone	"	*Dufranne*
LOHENGRIN	"Elsa's Traum"	Soprano	"	*Fremstad*
LOUISE	"Depuis le jour"	Soprano	"	*Garden*
SAMSON AND DELILAH	"Mon coeur s'ouvre a ta voix"	Contralto	"	*Gay*
LUCIA DI LAMMERMOOR	"Mad scene"	Soprano	"	*Lipkowska*
THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlinc*
MEFISTOFELE	"Ave Signor"	Bass	"	*Mardones*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingartn*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

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BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

NINTH WEEK

Saturday Evening, January 24, 1914
at 8 o'clock

The Tales of Hoffmann

(LES CONTES D'HOFFMANN)

Opera in Three Acts
And Five Tableaux

CORPS DE BALLET

BY OFFENBACH

(In French)

MUSICAL DIRECTOR, CHARLES STRONY
MUSICAL ASSISTANT, ALEXANDER SMALLENS
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

CUNARD LINE

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Summer Season

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY EVENING, JANUARY 24, 1914

The Tales of Hoffmann

Cast

OLYMPIA	EVELYN SCOTNEY
GIULIETTA	ELIZABETH AMSDEN
ANTONIA	MARGHERITA BERIZA
STELLA	MYRNA SHARLOW
NIKLAUSSE	ELVIRA LEVERONI
UNE VOIX	CARA SAPIN
HOFFMANN	LOUIS DERU
LINDORF, COPPELIUS, DAPERTUTTO, MIRACLE	HENRI DANGÈS
ANDRÈS, COCHENILLE, PITICHINACCIO, FRANTZ	GAETANO PINI-CORSI
SPALANZANI	ERNESTO GIACCONE
NATHANAEL	JACQUES JOU-JERVILLE
CRESPEL	TADDEO WRONSKI
LUTHER	ARISTODEMO SILLICH
HERMANN	ALBAN GRAND
SCHLEMIL	GEORGE EVERETT

Corps de Ballet

Synopsis of Scenery

Fantastic Opera in Three Acts and Five Tableaux.

Prologue: Maitre Luther's tavern in Nüremberg.
Act I. Spalanzani's ballroom in his home.
Act II. Giulietta's palace in Venice.
Act III. Crespel's home in Munich.
Epilogue: Maitre Luther's tavern in Nüremberg.

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MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
MANON LESCAUT	"In quelle trine morbide"	Soprano	"	*Cavalieri*
RIGOLETTO	"La donna e mobile"	Tenor	"	*Constantino*
AIDA	"Ritorna vincitor"	Soprano	"	*Destinn*
TALES OF HOFFMANN	"Dapertutto's air"	Baritone	"	*Dufranne*
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LOUISE	"Depuis le jour"	Soprano	"	*Garden*
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THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlinck*
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LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingartner*
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TELEPHONE, OXFORD 1893 — 174 TREMONT STREET, BOSTON, MASSACHUSETTS

Program

NINTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, JANUARY 25, 1914

AT 8 O'CLOCK

Ninth Operatic Concert

SUNDAY EVENING, JANUARY 25, 1914

AT 8 O'CLOCK

MISS ELIZABETH AMSDEN	Soprano
MME. MARGARITA D'ALVAREZ	Contralto
MISS MYRNA SHARLOW	Soprano
MISS HERTHA HEYMAN	Soprano
MR. GIUSEPPE OPPEZZO	Tenor
MR. ALFREDO RAMELLA	Tenor
MR. LEO DEVAUX	Tenor
MR. ERNESTO GIACCONE	Tenor

Conductors, MM. CHARLES STRONY, ARNALDO SCHIAVONI
At the Piano, MR. FABIO RIMINI

Program

1. WEDDING MARCH . . . . . Mendelssohn
   ORCHESTRA
2. ARIA FROM "LA BOHEME" . . . . . Puccini
   MR. RAMELLA
3. ARIA "OHI MON FILS" FROM "LE PROPHETE" . . . . . Meyerbeer
   MME. D'ALVAREZ
4. "OHI SUICIDIO" FROM "LA GIOCONDA" . . . . . Ponchielli
   MISS AMSDEN
5. QUINTET FROM "CARMEN" . . . . . Bizet
   MMES. D'ALVAREZ, SHARLOW, HEYMAN, MM. DEVAUX, GIACCONE

Intermission

6. PEER GYNT SUITE . . . . . Grieg
   1. "MORNING MOOD"
   2. "ASE'S DEATH"
   3. "ANITRA'S DANCE"
   4. "IN THE HALL OF THE MOUNTAIN KING"
   ORCHESTRA
7. ARIA "AHI MIO FERNANDO" FROM "FAVORITA" . . . . . Donizzetti
   MME. D'ALVAREZ
8. ARIOSO FROM "PAGLIACCI" . . . . . Leoncavallo
   MR. OPPEZZO
9. TRIO FROM "IL TROVATORE" . . . . . Verdi
   MMES. AMSDEN, D'ALVAREZ, MR. OPPEZZO
10. RIDE OF THE VALKYRIES . . . . . Wagner
    ORCHESTRA

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L., Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Tenth Operatic Concert

SUNDAY EVENING, FEBRUARY 1, 1914

AT 8 O'CLOCK

MME. MARGHERITA BERIZA	Soprano
MISS AIDE MUSSINI	Soprano
MR. FLORENCIO CONSTANTINO	Tenor
MR. JOSE MARDONES	Basso
MISS ELLEN KELLER	Violinist

Full Orchestra of the BOSTON OPERA COMPANY
Conductors, MM. CHARLES STRONY, RALPH LYFORD
At the Piano, MR. FABIO RIMINI

Program

1. OVERTURE, "MIGNON" . . . . . Thomas
   ORCHESTRA
2. ARIA FROM "THAIS" . . . . . Massenet
   MME. BERIZA
3. ARIA FROM "SIMON BOCCANEGRA" . . . . . Verdi
   MR. MARDONES
4. ARIA, "CIELO E MAR," FROM "GIOCONDA" . . . . . Ponchielli
   MR. CONSTANTINO
5. RONDO, "PRINTEMPS" . . . . . Saint-Saens
   MISS KELLER AND ORCHESTRA

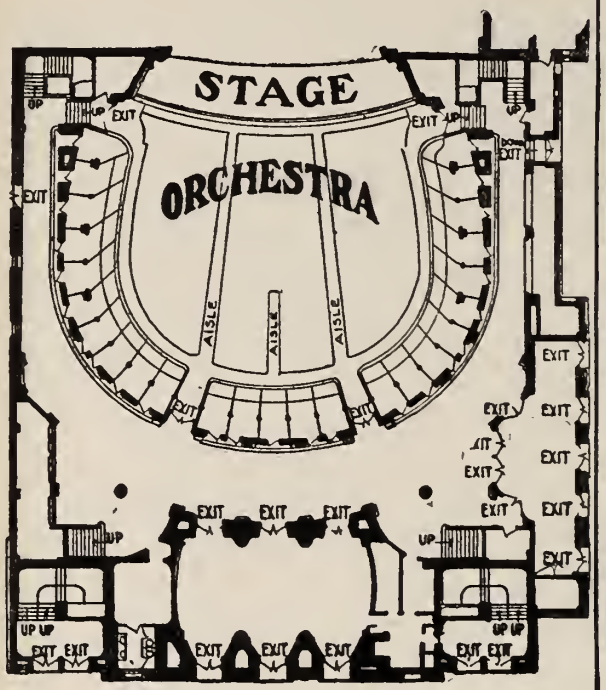
Intermission

6. DANCE OF THE HOURS, FROM "LA GIOCONDA" . . . . . Ponchielli
   ORCHESTRA
7. SONGS . . . . . Various Composers
   MR. MARDONES
8. LAMENT OF JOHNSON, FROM "THE GIRL OF THE GOLDEN WEST" . . . Puccini
   MR. CONSTANTINO
9. "MICAELA'S" AIR FROM "CARMEN" . . . . . Bizet
   MISS MUSSINI
10. TRIO FROM "FAUST" . . . . . Gounod
    MME. BERIZA, MM. CONSTANTINO, MARDONES

Prices: 25c., 50c., 75c., $1.00; Box Seats, $1.50

MASON & HAMLIN PIANOS USED

EXIT PLANS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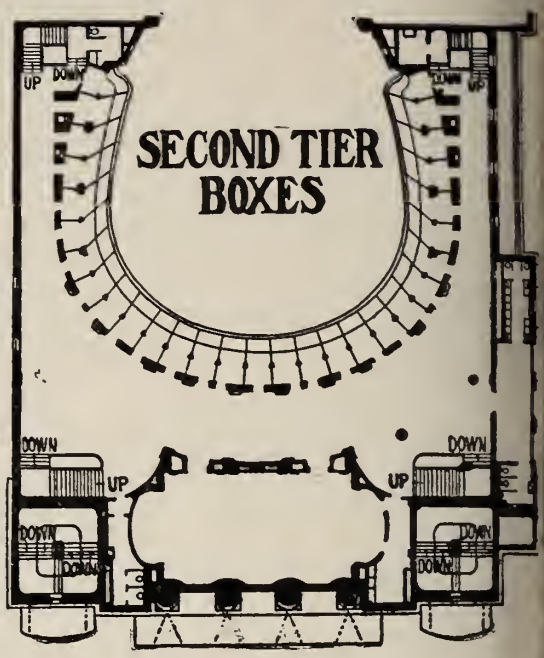
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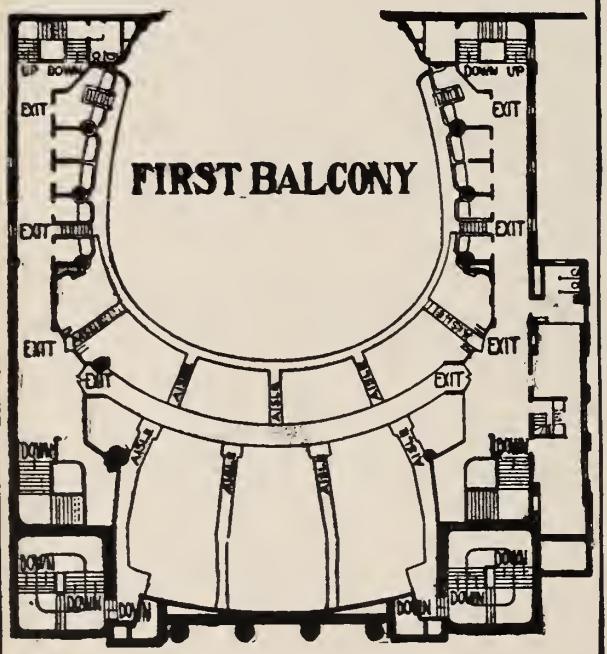
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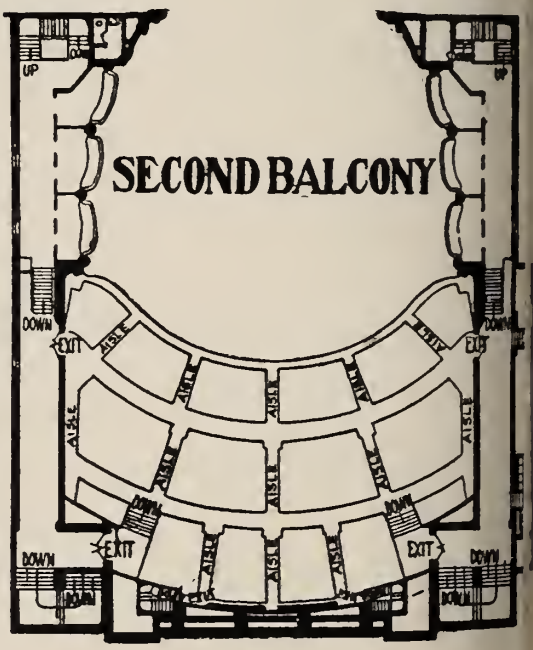
SECOND BALCONY
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DOWN
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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

TENTH WEEK

Monday Evening, January 26, 1914

at 8 o'clock

Faust

Opera in Four Acts
and Prologue

BY GOUNOD

(In French)

MUSICAL DIRECTOR, EDOUARD TOURNON
MUSICAL ASSISTANT, ALEXANDER SMALLENS
REGISSEUR LEO DEVAUX

(Program continued on second page following)

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LESSEES
GRAND OPERA Season of 1913-1914

MONDAY EVENING, JANUARY 26, 1914

Faust

Cast

FAUST	FLORENCIO CONSTANTINO
MEPHISTOPHELES	PAOLO LUDIKAR
VALENTINE	HENRI DANGÈS
WAGNER	GEORGE EVERETT
MARGUERITE	LOUISE EDVINA
SIEBEL	JESKA SWARTZ-MORSE
MARTHA	ELVIRA LEVERONI

Chorus of students, soldiers, spirits, witches, people, etc.

Grand Corps de Ballet

Synopsis of Scenery

Prologue.	Faust's study.
Act I.	Kermesse scene.
Act II.	Marguerite's garden.
Act III.	Scene I. Interior of a church.
	Scene II. A square near the city gates.
Act IV.	A prison.

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SAMSON AND DELILAH	"Mon coeur s'ouvre a ta voix"	Contralto	"	*Gay*
LUCIA DI LAMMERMOOR	"Mad scene"	Soprano	"	*Lipkowska*
THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlinck*
MEFISTOFELE	"Ave Signor"	Bass	"	*Mardones*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingartner*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

TENTH WEEK

Wednesday Evening, January 28, 1914

at 7 o'clock

Die Meistersinger von Nuernberg

Opera in Three Acts
and Four Scenes

By Wagner

(In German)

MUSICAL DIRECTOR,	ANDRÉ CAPLET
MUSICAL ASSISTANT,	WALTHER STRARAM
REGISSEUR	LEO DEVAUX

(Program continued on second page following)

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WEDNESDAY EVENING, JANUARY 28, 1914

Die Meistersinger von Nuernberg

Cast

WALTHER VON STOLZING, a Young Knight from Franconia . . . . . JACQUES URLUS

DAVID, Sachs' Prentice . . JACQUES JOU-JERVILLE

HANS SACHS, Shoemaker . . . PAOLO LUDIKAR

SIXTUS HECKMESSER, Townclerk, ROBERT LEONHARDT

VEIT POGNER, Goldsmith . . PUTNAM GRISWOLD

KUNZ VOGELGESANG, Furrier . ERNESTO GIACCONE

BALTHASAR ZORN, Pewterer . . . . LOUIS DERU

AUGUSTIN MOSER, Tailor . . . LEO DEVAUX

ULRICH EISSLINGER, Grocer . . LORENZO FUSCO

KONRAD NACHTIGALL, Tinsmith . GEORGE EVERETT

FRITZ KOTHNER, Baker . . . RAMON BLANCHART

HERMANN ORTEL, Soapboiler . . . ALBAN GRAND

HANS FOLTZ, Coppersmith . . MICHELE SAMPIERI

HANS SCHWARTZ, Stocking Weaver HOWARD WHITE

A NIGHT WATCHMAN . . ARISTODEMO SILLICH

EVA, Pogner's Daughter . . . . FRIEDA HEMPEL

MAGDALENE, Eva's Nurse . . LYDIA RIENSKAIA

Burghers and Women of all Guilds, Journeymen, Apprentices, Girls, People.

Synopsis of Scenery

Scene: Nuremberg. Period: About the middle of the sixteenth century

Act I. Interior of St. Katherine's Church.

Act II. A Street, with the Houses of Pogner and Sachs.

Act III. Scene 1. Sachs' Workshop.

Scene 2. An Open Meadow on the Pegnitz.

MASON & HAMLIN PIANOS USED

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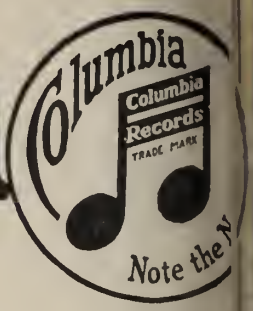
Columbia



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CARMEN	"Toreador Song"	Baritone	Solo	*Baklanoff*
FAUST	"Dio possente"	Baritone	"	*Bispham*
LA GIOCONDA	"Cielo e mar"	Tenor	"	*Bonci*
IL TROVATORE	"D'amor sull ali rosere"	Soprano	"	*Boninsegna*
MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
MANON LESCAUT	"In quelle trine morbide"	Soprano	"	*Cavalieri*
RIGOLETTO	"La donna e mobile"	Tenor	"	*Constantino*
AIDA	"Ritorna vincitor"	Soprano	"	*Destinn*
TALES OF HOFFMANN	"Dapertutto's air"	Baritone	"	*Dufranne*
LOHENGRIN	"Elsa's Traum"	Soprano	"	*Fremstad*
LOUISE	"Depuis le jour"	Soprano	"	*Garden*
SAMSON AND DELILAH	"Mon coeur s'ouvre a ta voix"	Contralto	"	*Gay*
LUCIA DI LAMMERMOOR	"Mad scene"	Soprano	"	*Lipkowska*
THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlinck*
MEFISTOFELE	"Ave Signor"	Bass	"	*Mardones*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingartner*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

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FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

TENTH WEEK

Friday Evening, January 30, 1914

at 7.45 o'clock

Louise

(In French)

Opera in Four Acts
and Five Tableaux

BY CHARPENTIER

MUSICAL DIRECTOR, ANDRÉ CAPLET
MUSICAL ASSISTANT, WALTHER STRARAM
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

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LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, JANUARY 30, 1914

Louise

Cast

LOUISE	LOUISE EDVINA
LA MERE	MARGARITA D'ALVAREZ
IRMA	MYRNA SHARLOW
CAMILLE	LEA CHOISEUL
GERTRUDE	ELVIRA LEVERONI
L'APPRENTIE	ERNESTINE GAUTHIER
ELISE / LE GAVROCHE	LOUISE RIEGER
BLANCHE	JANE DECK
SUZANNE	KRISTINA HELIANE
LA BALAYEUSE	ELVIRA LEVERONI
LA PETITE CHIFFONNIERE	MYRNA SHARLOW
LA PREMIERE	LYDIA RIENSKAIA
LA LAITIERE	JANE DECK
LA PLIEUSE	GOLDA MANDELL
LA GLANEUSE / MARGUERITE	MAUD PHILLIPS
MADELEINE / LA REMPAILLEUSE	HERTHA HEYMAN
LA DANSEUSE	DOLORES GALLI
JULIEN	LEON LAFFITTE
LE PERE	PAOLO LUDIKAR
LE NOCTAMBOULE / LE PAPE DES FOUS	JACQUES JOU-JERVILLE
LE CHIFFONNIER	TADDEO WRONSKI
LE CHANSONNIER	GEORGE EVERETT
LE BRICOLEUR	MICHELE SAMPIERI
PREMIER PHILOSOPHE	ATTILIO PULCINI
LE PEINTRE	LORENZO FUSCO
LE JEUNE POETE	ERNESTO GIACCONE
L'ETUDIANT	R. REGNIER
PREMIER GARDIEN DE LA PAIX	PIETRO TORTORICI
DEUXIEME PHILOSOPHE	ARISTODEMO SILLICH
LE SCULPTEUR	ALBAN GRAND
MARCHAND D'HABITS	LOUIS DERU
DEUXIEME GARDIEN DE LA PAIX	ARNALDO NEUMARKER

Students, Work-girls, Citizens, Shop-keepers, Street-venders, Boys, Girls, etc.
Time: The Present. Place: Paris.

Synopsis of Scenery

Act I. In the attic of a workman's lodgings.
Act II. 1st Tableau. An open crossways at the foot of the hill of Montmartre.
2nd Tableau. Dressmaker's atelier.
Act III. A small garden on the slope of Montmartre.
(In this act takes place crowning of the Muse of Montmartre)
Act IV. Same as Act. I.

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Program printed by The Sparrell Print.
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FAUST	"Dio possente"	Baritone	"	*Bispham*
LA GIOCONDA	"Cielo e mar"	Tenor	"	*Bonci*
IL TROVATORE	"D'amor sull ali rosere"	Soprano	"	*Boninsegna*
MIGNON	"Polonaise"	Soprano	"	*Bronskaja*
MANON LESCAUT	"In quelle trine morbide"	Soprano	"	*Cavalieri*
RIGOLETTO	"La donna e mobile"	Tenor	"	*Constantino*
AIDA	"Ritorna vincitor"	Soprano	"	*Destinn*
TALES OF HOFFMANN	"Dapertutto's air"	Baritone	"	*Dufranne*
LOHENGRIN	"Elsa's Traum"	Soprano	"	*Fremstad*
LOUISE	"Depuis le jour"	Soprano	"	*Garden*
SAMSON AND DELILAH	"Mon coeur s'ouvre a ta voix"	Contralto	"	*Gay*
LUCIA DI LAMMERMOOR	"Mad scene"	Soprano	"	*Lipkowska*
THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlinck*
MEFISTOFELE	"Ave Signor"	Bass	"	*Mardones*
DON GIOVANNI	"Batti Batti"	Soprano	"	*Nielsen*
TRISTAN AND ISOLDE	"Isolde's Liebestod"	Soprano	"	*Nordica*
I PAGLIACCI	"Stridona lassu"	Soprano	"	*Pasquali*
I VESPRI SICILIANI	"O Tu Palermo"	Bass	"	*Scott*
LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
MADAM BUTTERFLY	"Ancora un passo"	Soprano	"	*Teyte*
OTELLO	"Ave Maria"	Mezzo-Soprano	"	*Weingartne*
NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

TENTH WEEK

Saturday Matinee, January 31, 1914

at 2 o'clock

Il Barbiere di Siviglia

Opera in Two Acts and Three Tableaux

BY ROSSINI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, JANUARY 31, 1914

Il Barbiere di Siviglia

Cast

IL CONTE D'ALMAVIVA	FLORENCIO CONSTANTINO
BARTOLO	LUIGI TAVECCHIA
ROSINA	FRIEDA HEMPEL
FIGARO	PASQUALE AMATO
BASILIO	JOSE MARDONES
UN UFFICIALE	ERNESTO GIACCONE
FIORELLO	ATTILIO PULCINI
BERTA	ELVIRA LEVERONI

Musicians, Soldiers, etc.

Synopsis of Scenery

Act I. A Square in Seville.

Act II. Scene I. A Hall in Don Bartolo's House.
Scene II. Same as Scene I.

MASON & HAMLIN PIANOS USED

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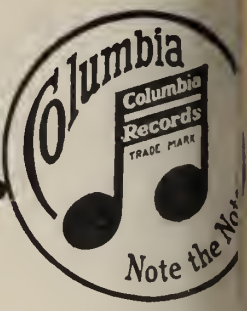

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THAIS	"L'amour est une vertu rare"	Soprano	"	*Maeterlinck*
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LA BOHEME	"Vecchia Zimarra"	Bass	"	*Segurola*
DIE MEISTERSINGER	"Prize Song"	Tenor	"	*Slezak*
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NOZZE DI FIGARO	"Dove Sono"	Soprano	"	*White*
TOSCA	"E-lucevan le Stelle"	Tenor	"	*Zenatello*

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(In Italian)

Opera in Four Acts

BY PUCCINI

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SATURDAY EVENING, JANUARY 31, 1914

La Boheme

Cast

RODOLFO . . . VINCENZO TANLONGO
MARCELLO . . . . RODOLFO FORNARI
SCHAUNARD . . . . ATTILIO PULCINI
COLLINE . . . . . JOSÉ MARDONES
BENOIT, ALCINDORO . . . . LUIGI TAVECCHIA
MIMI . . . . . MYRNA SHARLOW
MUSETTA . . . . KRISTINA HELIANE
PARPIGNOL . . . . LORENZO FUSCO
SERGENTE DEI DOGANIERI, PIETRO TORTORICI

Students, Work Girls, Citizens, Shop-Keepers, Street Venders, Soldiers, Restaurant Waiters, Boys, Girls, Etc.

Time, about 1830 Place, in Paris

Synopsis of Scenery

Act I. In the Attic, showing a spacious window from which one sees an expanse of snow-laden roofs.

Act II. Conference of streets in Latin Quarter, showing Café Momus.

Act III. La Barrière d'Enfer (The Gate of Hell). Early morning of a day in February.

Act IV. Same as Act I.

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Program

TENTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, FEBRUARY 1, 1914

AT 8 O'CLOCK

Tenth Operatic Concert

SUNDAY EVENING, FEBRUARY 1, 1914

AT 8 O'CLOCK

MME. MARGHERITA BERIZA . . . . . Soprano
MISS AIDE MUSSINI . . . . . Soprano
MR. FLORENCIO CONSTANTINO . . . . . Tenor
MR. JOSE MARDONES . . . . . Basso
MISS ELLEN KELLER . . . . . Violinist

Full Orchestra of the BOSTON OPERA COMPANY
Condnctors, MM. CHARLES STRONY, RALPH LYFORD
At the Piano, MR. FABIO RIMINI

Program

1. OVERTURE, "MIGNON" . . . . . Thomas
ORCHESTRA

2. ARIA FROM "THAIS" . . . . . Massenet
MME. BERIZA

3. ARIA FROM "SIMON BOCCANEGRA" . . . . . Verdi
MR. MARDONES

4. ARIA, "CIELO E MAR," FROM "GIOCONDA" . . . . . Ponchielli
MR. CONSTANTINO

5. RONDO, "CAPRICCIOSO" . . . . . Saint-Saens
MISS KELLER AND ORCHESTRA

Intermission

6. DANCE OF THE HOURS, FROM "LA GIOCONDA" . . . . . Ponchielli
ORCHESTRA

7. SONGS . . . . . Various Composers
MR. MARDONES

8. LAMENT OF JOHNSON, FROM "THE GIRL OF THE GOLDEN WEST" . . . Puccini
MR. CONSTANTINO

9. "MICAELA'S" AIR FROM "CARMEN" . . . . . Bizet
MISS MUSSINI

10. TRIO FROM "FAUST" . . . . . Gounod
MME. BERIZA, MM. CONSTANTINO, MARDONES

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flnte
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Kranth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manns, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flnte
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L., Percussion
Sntcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Eleventh Operatic Concert

SUNDAY EVENING, FEBRUARY 8, 1914

AT 8 O'CLOCK

YSAYE

And Full Orchestra of the BOSTON OPERA COMPANY

Conductors: MM. CHARLES STRONY, ANTHONY DUBOIS

Program

1. OUVERTURE "DON GIOVANNI" . . . . . Mozart
   ORCHESTRA

2. CONCERTO IN G MAJOR. (Cadenza by YSAYE) . . . . . Mozart
   I. ALLEGRO
   II. ADAGIO
   III. FINALE CON BRIO
   MR. YSAYE

3. a. ARIA . . . . . Bach
   b. BALLETSTUECKE . . . . . Rameau
   I. MENUET from "PLATÉE"
   II. MUSETTE from "FETES D'HEBE"
   III. TAMBOURIN from "FETES D'HEBE"
   ORCHESTRA

Intermission

4. CARNAVAL ROMAIN OUVERTURE . . . . . Berlioz
   ORCHESTRA

5. IDYLL "SIEGFRIED" . . . . . Wagner
   ORCHESTRA

6. CONCERTO IN G MINOR . . . . . Bruch
   I. ALLEGRO MODERATO ANDANTE
   II. ALLEGRO ENERGICO
   MR. YSAYE

7. RAPSODIE NORVEGIENNE . . . . . Lalo
   ORCHESTRA

Prices: 25c., 50c., 75c., $1.00; Box Seats, $1.50

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MASON & HAMLIN, THE OFFICIAL PIANO

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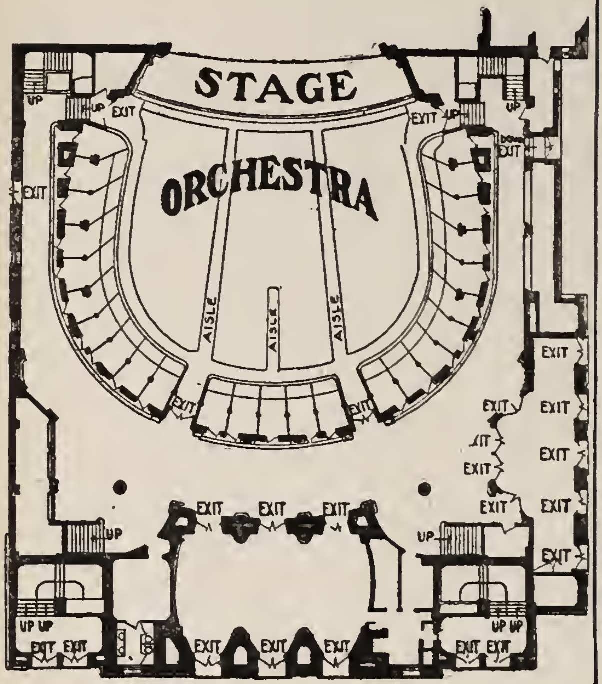
STAGE
ORCHESTRA
AISLE
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AISLE
EXIT
UP
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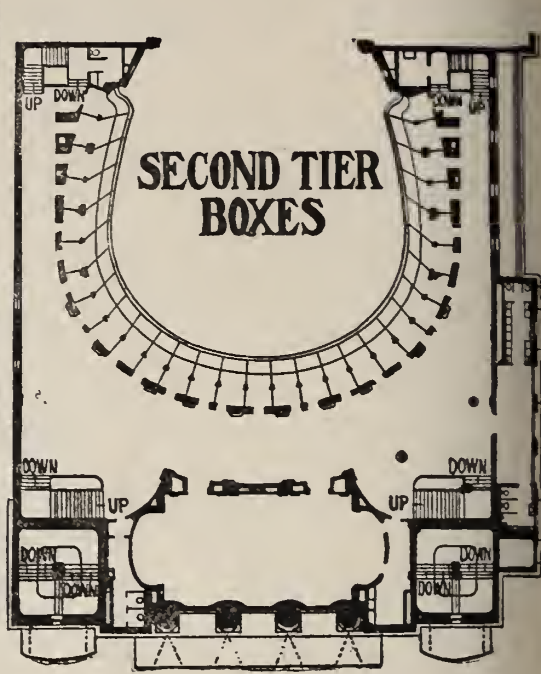
SECOND TIER
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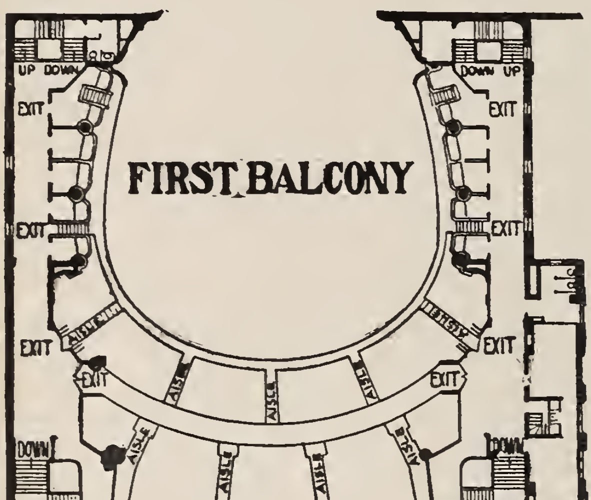
FIRST BALCONY
AISLE
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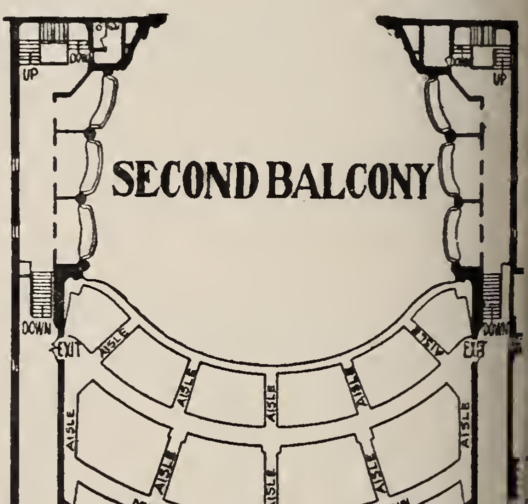
UP
DOWN


SECOND BALCONY
AISLE
EXIT
UP
DOWN

SMITH PATTERSON COMPANY

Diamond Jewelry

52 Summer St.

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

ELEVENTH WEEK

Monday Evening, February 2, 1914

at 8 o'clock

Cavalleria Rusticana

(In Italian)

Opera in One Act

BY MASCAGNI

Followed by

I Pagliacci

Opera in Two Acts

By LEONCAVALLO

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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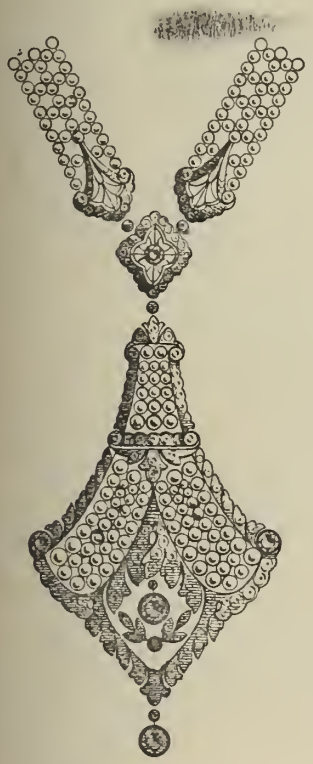

Diamond and Pearl Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, FEBRUARY 2, 1914

Cavalleria Rusticana

Cast

SANTUZZA . . . . . CAROLINA WHITE
LOLA . . . . . ELVIRA LEVERONI
MAMMA LUCIA . . . HERTHA HEYMAN
TURIDDU . . EDOARDO FERRARI-FONTANA
ALFIO . . . . . RODOLFO FORNARI

Synopsis of Scenery

A Public Square in a Sicilian Village

FOLLOWED BY

I Pagliacci

Cast

NEDDA . . . . . ALICE NIELSEN
CANIO . . EDOARDO FERRARI-FONTANA
TONIO . . . . . MARIO ANCONA
BEPPE . . . . . ERNESTO GIACCONE
SILVIO . . . . . GEORGE EVERETT

Synopsis of Scenery

Act I. The entrance of a village.
Act II. Scene as in Act I.

MASON & HAMLIN PIANOS USED

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Milan Agent. Mr. Franco Fano.
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Foreign Costumes by C. Chiappa, of Milan.
Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

ELEVENTH WEEK

Wednesday Evening, February 4, 1914

at 8 o'clock

Il Barbiere di Siviglia

(THE BARBER OF SEVILLE)

Opera in Two Acts and Three Tableaux

BY ROSSINI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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" 31	CARMANIA	" 16	CARONIA
Apr. 14	FRANCONIA	" 23	LACONIA
" 21	LACONIA	" 30	CARMANIA
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" 12	FRANCONIA	" 14	CARONIA
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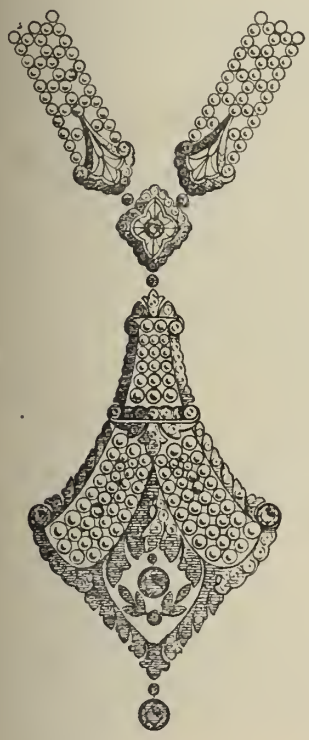

Diamond and Pearl Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, FEBRUARY 4, 1914

Il Barbiere di Siviglia

Cast

IL CONTE D'ALMAVIVA	FLORENCIO CONSTANTINO
BARTOLO	LUIGI TAVECCHIA
ROSINA	ALICE NIELSEN
FIGARO	MARIO ANCONA
BASILIO	VANNI MARCOUX
UN UFFICIALE	ERNESTO GIACCONE
FIORELLO	ATTILIO PULCINI
BERTA	ELVIRA LEVERONI

Musicians, Soldiers, etc.

Synopsis of Scenery

Act I. A Square in Seville.

Act II. Scene I. A Hall in Don Bartolo's House.
Scene II. Same as Scene I.

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BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

ELEVENTH WEEK

Friday Evening, February 6, 1914

at 7.45 o'clock

La Gioconda

Opera in Four Acts

BY PONCHIELLI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, FEBRUARY 6, 1914

La Gioconda

Cast

LA GIOCONDA, a Ballad Singer, EMMY DESTINN

LAURA, Wife of Alvise, MARGARITA D'ALVAREZ

LA CIECA, Her Blind Mother, ELVIRA LEVERONI

ENZO . . . FLORENCIO CONSTANTINO

ALVISE BADOERO . . JOSÉ MARDONES

BARNABA . . . . . MARIO ANCONA

ZUANE . . . . . ATTILIO PULCINI

ISEPO . . . . . LORENZO FUSCO

Solo Dance Performed by Miss Galli

Grand Corps de Ballet

Synopsis of Scenery

Act I. The Lion's Mouth. (Square of the Ducal Palace.)

Act II. The Rosary. (Laguna of Fusnia.)

Act III. The House of Gold. (Interior of the Gold Palace.)

Act IV. The Orfano Canal. (An Old Palace in Giudecca Island.)

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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

ELEVENTH WEEK

Saturday Matinee, February 7, 1914

at 1 o'clock

Die Meistersinger von Nuernberg

Opera in Three Acts
and Four Scenes

By Wagner

(In German)

MUSICAL DIRECTOR,	ANDRÉ CAPLET
MUSICAL ASSISTANT,	WALTHER STRARAM
REGISSEUR	LEO DEVAUX

(Program continued on second page following)

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LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, FEBRUARY 7, 1914

Die Meistersinger von Nuernberg

Cast

WALTHER VON STOLZING, a Young Knight from Franconia . . . . . LEON LAFFITTE

DAVID, Sachs' Prentice . . JACQUES JOU-JERVILLE

HANS SACHS, Shoemaker . . WILLIAM HINSHAW

SIXTUS HECKMESSER, Townclerk, ROBERT LEONHARDT

VEIT POGNER, Goldsmith . . . . . CARL BRAUN

KUNZ VOGELGESANG, Furrier . ERNESTO GIACCONE

BALTHASAR ZORN, Pewterer . . . . LOUIS DERU

AUGUSTIN MOSER, Tailor . . . LEO DEVAUX

ULRICH EISSLINGER, Grocer . . LORENZO FUSCO

KONRAD NACHTIGALL, Tinsmith . GEORGE EVERETT

FRITZ KOTHNER, Baker . . . RAMON BLANCHART

HERMANN ORTEL, Soapboiler . . . ALBAN GRAND

HANS FOLTZ, Coppersmith . . MICHELE SAMPIERI

HANS SCHWARTZ, Stocking Weaver HOWARD WHITE

A NIGHT WATCHMAN . . ARISTODEMO SILLICH

EVA, Pogner's Daughter . . . . FRIEDA HEMPEL

MAGDALENE, Eva's Nurse . . LYDIA RIENSKAIA

Burghers and Women of all Guilds, Journeymen, Apprentices, Girls, People.

Synopsis of Scenery

Scene: Nuremberg. Period: About the middle of the sixteenth century

Act I. Interior of St. Katherine's Church.

Act II. A Street, with the Houses of Pogner and Sachs.

Act III. Scene 1. Sachs' Workshop.

Scene 2. An Open Meadow on the Pegnitz.

MASON & HAMLIN PIANOS USED

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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

ELEVENTH WEEK

Saturday Evening, February 7, 1914

at 8 o'clock

Lucia di Lammermoor

Opera in Three Acts and Five Tableaux

By DONIZETTI

(In Italian)

MUSICAL DIRECTOR,	RALPH LYFORD
MUSICAL ASSISTANT	FABIO RIMINI
REGISSEUR	EUGENIO REALE

(Program continued on second page following)

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LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY EVENING, FEBRUARY 7, 1914

Lucia di Lammermoor

Cast

LORD ENRICO ASHTON, RODOLFO FORNARI
LUCIA . . . . . EVELYN SCOTNEY
SIR EDGARDO DI RAVENSWOOD,
VINCENZO TANLONGO
LORD ARTURO BUCKLOW,
ERNESTO GIACCONE
RAIMONDO BIDEBENT, MICHELE SAMPIERI
ALISA . . . . . HERTHA HEYMAN
NORMANNO . . . . . LORENZO FUSCO

Followers of Henry, Inhabitants of Lammermoor, etc.

Synopsis of Scenery

The scene is laid in Scotland

Act I. Park near Lammermoor Castle.
Act II. Scene 1. Interior of Lammermoor Castle.
Scene 2. Reception Hall in Lammermoor Castle.
Act III. Scene 1. Vestibule in Lucia's Apartments.
Scene 2. Burial Ground of Ravenswood.

MASON & HAMLIN PIANOS USED

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Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

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Program

ELEVENTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, FEBRUARY 8, 1914

AT 8 O'CLOCK

Eleventh Operatic Concert

SUNDAY EVENING, FEBRUARY 8, 1914

AT 8 O'CLOCK

YSAYE

And Full Orchestra of the BOSTON OPERA COMPANY

Conductors: MM. CHARLES STRONY, ANTHONY DUBOIS

Program

1. OUVERTURE "DON GIOVANNI" . . . . . Mozart
   ORCHESTRA

2. CONCERTO IN G MAJOR. (Cadenza by YSAYE) . . . . . Mozart
   I. ALLEGRO
   II. ADAGIO
   III. FINALE CON BRIO
   MR. YSAYE

3. a. ARIA . . . . . Bach
   b. LARGO . . . . . Händel
   c. TAMBOURIN from "FETES D'HEBE" . . . . . Ramean
   ORCHESTRA

Intermission

4. OUVERTURE "CARNAVAL ROMAIN" . . . . . Berlioz
   ORCHESTRA

5. IDYLL "SIEGFRIED" . . . . . Wagner
   ORCHESTRA

6. CONCERTO IN G MINOR . . . . . Bruch
   I. ALLEGRO MODERATO ANDANTE
   II. ALLEGRO ENERGICO
   MR. YSAYE

7. RAPSODIE NORVEGIENNE . . . . . Lalo
   ORCHESTRA

MR. YSAYE uses the Chickering Pianos

MASON & HAMLIN, THE OFFICIAL PIANO

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L., Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Twelfth Operatic Concert

SUNDAY EVENING, FEBRUARY 15, 1914

AT 8 O'CLOCK

MISS ALICE NIELSEN . . . . . Soprano
MISS CARA SAPIN . . . . . Contralto
MR. ALFREDO RAMELLA . . . . . Tenor
MR. RODOLFO FORNARI . . . . . Baritone
MR. TADDEO WRONSKI . . . . . Bass

Conductors, MM. CHARLES STRONY, RALPH LYFORD
Accompanist, MR. FABIO RIMINI

Program

1. OVERTURE "WILLIAM TELL" . . . . . Rossini
ORCHESTRA

2. ARIA FROM "ALCESTE" . . . . . Glück
MISS SAPIN

3. WALTZ SONG "IL BACIO" . . . . . Arditi
MISS NIELSEN

4. ARIA FROM "DON PASQUALE" . . . . . Donizzetti
MR. FORNARI

5. SONGS: a. DU BIST DIE RUH . . . . . Schubert
b. WIEGENLIED . . . . . Brahms
c. MANDOLIN . . . . . Debussy
d. A TOI . . . . . Bemberg
MISS NIELSEN

Intermission

6. a. "FUNERAL MARCH OF A MARIONETTE" . . . . . Gounod
b. "MARCH OF THE LITTLE LEAD-SOLDIERS" . . . . . Pierné
ORCHESTRA

7. ARIA FROM "NOZZE DI FIGARO" . . . . . Mozart
MR. WRONSKI

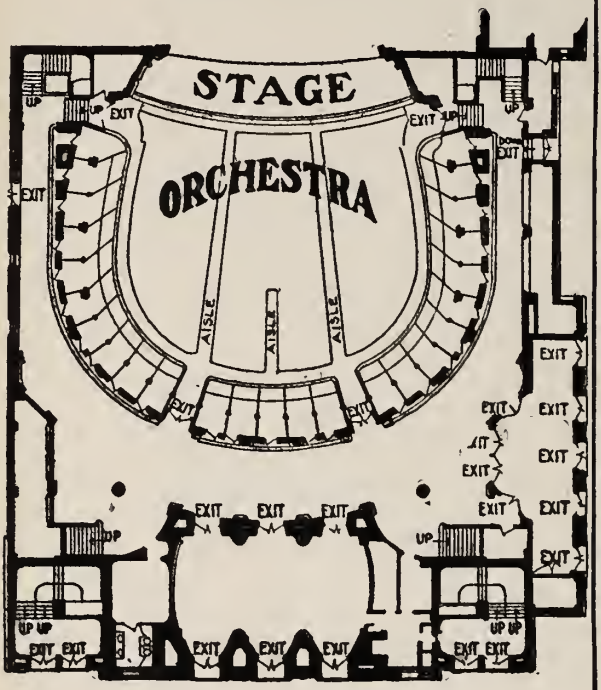
8. OLD SONGS: a. ANNIE LAURIE . . . . . Lindsay
b. SUWANEE RIBBER . . . . . Foster
c. LOW-BACKED CAR . . . . . Lover
d. BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS, Moore
MISS NIELSEN

9. NEAPOLITAN SONGS . . . . . Various Composers
MR. FORNARI

10. GOOD NIGHT QUARTET FROM "MARTHA" . . . . . Flotow
MMES. NIELSEN, SAPIN, MESSRS. RAMELLA, WRONSKI

MASON & HAMLIN PIANOS USED

EXIT PLANS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ORCHESTRA
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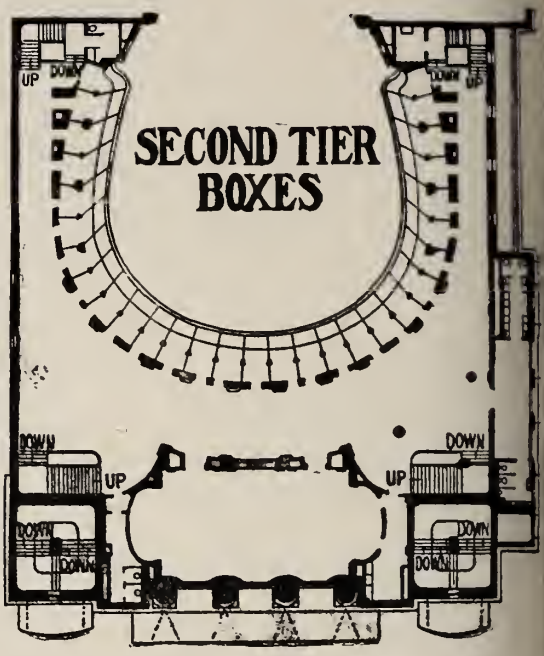
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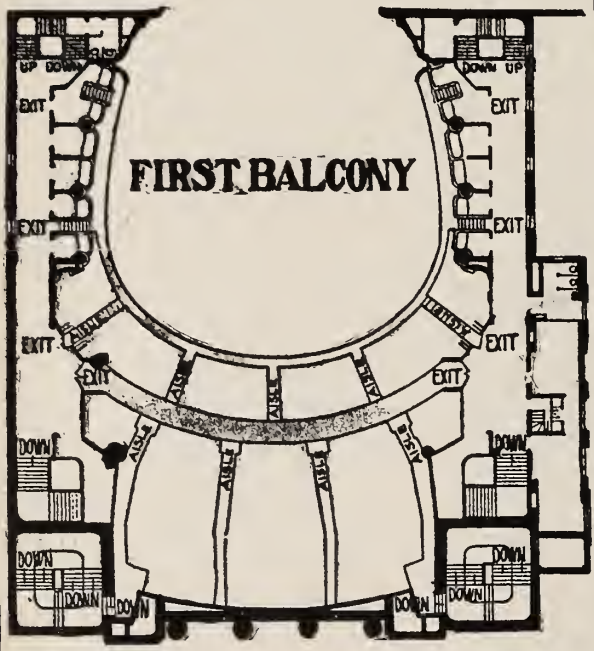
BOXES
UP
DOWN


FIRST BALCONY
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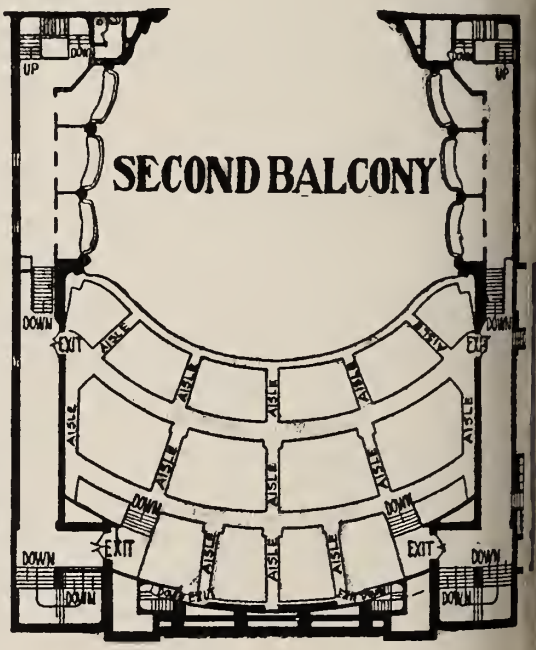
UP


SECOND BALCONY
EXIT
AISLE
DOWN
UP

SMITH PATTERSON COMPANY

Diamond Jewelry

52 Summer St.

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

TWELFTH WEEK

Monday Evening, February 9, 1914

at 8 o'clock

FIRST TIME IN BOSTON

L'Amore dei Tre Re

(THE LOVE OF THREE KINGS)

Opera in Three Acts

BY MONTEMEZZI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

CUNARD LINE

AMERICA

EUROPE

BOSTON LONDON PARIS

Via QUEENSTOWN, FISHGUARD, LIVERPOOL

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(Subject to change without notice)

Mar. 17	LACONIA.....	June 9	FRANCONIA.....
" 31	CARMANIA.....	" 16	CARONIA.....
Apr. 14	FRANCONIA.....	" 23	LACONIA.....
" 21	LACONIA.....	" 30	CARMANIA.....
May 5	CARMANIA.....	July 7	FRANCONIA.....
" 12	FRANCONIA.....	" 14	CARONIA.....
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Diamond and Pearl Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

MONDAY EVENING, FEBRUARY 9, 1914

L'Amore dei Tre Re

Cast

ARCHIBALDO	PAOLO LUDIKAR
MANFREDO	PASQUALE AMATO
AVITO	EDOARDO FERRARI-FONTANA
FLAMINIO	ERNESTO GIACCONE
UN GIOVANETTO	LORENZO FUSCO
FIORA	LUCREZIA BORI
ANCELLA	KRISTINA HELIANE
UNA GIOVANETTA	MYRNA SHARLOW
UNA VECCHIA	ELVIRA LEVERONI

Synopsis of Scenery

Period: In the middle ages, forty years after a barbaric invasion.
Act I. A spacious hall in a medieval castle.
Act II. Terrace on the castle wall.
Act III. Crypt in the castle chapel.

MASON & HAMLIN PIANOS USED

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The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT.

Paris Agent. G. Astruc & Cie.
Milan Agent. Mr. Franco Fano.
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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

TWELFTH WEEK

Wednesday Evening, February 11, 1914

at 8 o'clock

Carmen

Opera in Four Acts

BY BIZET

(In French)

MUSICAL DIRECTOR,	ANDRÉ CAPLET
MUSICAL ASSISTANT,	EDOUARD TOURNON
REGISSEUR,	LEO DEVAUX

(Program continued on second page following)

CUNARD LINE

BOSTON LONDON PARIS

Via QUEENSTOWN, FISHGUARD, LIVERPOOL

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(Subject to change without notice)

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June 9	FRANCONIA.....	Aug. 4	FRANCONIA.....

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WASHINGTON ST. CORNER OF WEST

WEDNESDAY EVENING, FEBRUARY 11, 1914

Carmen

Cast

DON JOSE	LUCIEN MURATORE
ESCAMILLO	JOSE MARDONES
ZUNIGA	ALBAN GRAND
MORALES	GEORGE EVERETT
LILLAS PASTIA	ROBERT REGNIER
CARMEN	MARGARITA D'ALVAREZ
FRASQUITA	MYRNA SHARLOW
MERCEDES	JESKA SWARTZ-MORSE
EL DANCAIRO	LEO DEVAUX
EL REMENDADO	ERNESTO GIACCONE
MICAELA	ALICE NIELSEN

Solo Dance Performed by

SIGNORINA DOLORES GALLI

Dragoons, Smugglers, Gypsies, Cigarette-girls. Street-boys, etc.

Period . . . . 1820 . . . . Seville

Synopsis of Scenery

Act I. A Square in Seville.

Act II. Lillas Pastia's Tavern on the Bastiòn in Seville.

Act. III. A Rocky Pass in Biscayan country.

Act IV. Street in Seville, outside the Plaza Dos Toros.

MASON & HAMLIN PIANOS USED

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BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

TWELFTH WEEK

Friday Evening, February 13, 1914

at 8 o'clock

Il Segreto di Susanna

(In Italian)

Intermezzo in One Act

BY WOLF-FERRARI

Followed by

I Pagliacci

(In Italian)

Opera in Two Acts

By LEONCAVALLO

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BOSTON LONDON PARIS

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, FEBRUARY 13, 1914

Il Segreto di Susanna

Cast

COUNT GIL	ANTONIO SCOTTI
COUNTESS GIL	ALICE NIELSEN
SANTE	LUIGI TAVECCHIA

FOLLOWED BY

I Pagliacci

Cast

NEDDA	ALICE NIELSEN
CANIO	EDOARDO FERRARI-FONTANA
TONIO	MARIO ANCONA
BEPPE	ERNESTO GIACCONE
SILVIO	GEORGE EVERETT

Synopsis of Scenery

Act I. The entrance of a village.
Act II. Scene as in Act I.

MASON & HAMLIN PIANOS USED

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

TWELFTH WEEK

Saturday Matinee, February 14, 1914

at 2 o'clock

L'Amore dei Tre Re

(THE LOVE OF THREE KINGS)

Opera in Three Acts

BY MONTEMEZZI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

CUNARD LINE

BOSTON LONDON PARIS

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LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, FEBRUARY 14, 1914

L'Amore dei Tre Re

Cast

ARCHIBALDO	PAOLO LUDIKAR
MANFREDO	MARIO ANCONA
AVITO	EDOARDO FERRARI-FONTANA
FLAMINIO	ERNESTO GIACCONE
UN GIOVANETTO	LORENZO FUSCO
FIORA	LUCREZIA BORI
ANCELLA	KRISTINA HELIANE
UNA GIOVANETTA	MYRNA SHARLOW
UNA VECCHIA	ELVIRA LEVERONI

Synopsis of Scenery

Period: In the middle ages, forty years after a barbaric invasion.

Act I. A spacious hall in a medieval castle.

Act II. Terrace on the castle wall.

Act III. Crypt in the castle chapel.

MASON & HAMLIN PIANOS USED

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

TWELFTH WEEK

Saturday Evening, February 14, 1914

at 8 o'clock

Martha

Opera in Four Acts

BY FLOTOW

(In English)

MUSICAL DIRECTOR,	RALPH LYFORD
MUSICAL ASSISTANT,	FRANK WALLER
REGISSEUR,	LEO DEVAUX

(Program continued on second page following)

CUNARD LINE

BOSTON LONDON PARIS

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LESSEES
GRAND OPERA Season of 1913-1914

SATURDAY EVENING, FEBRUARY 14, 1914

Martha

Cast

LADY HARRIETT	EVELYN SCOTNEY
NANCY	CARA SAPIN
SIR TRISTAN	GEORGE EVERETT
LIONEL	ALFREDO RAMELLA
PLUNKETT	HOWARD WHITE
THE SHERIFF	TADDEO WRONSKI
THREE SERVANTS	FUSCO, GASPARONI, REGNIER
THREE MAID-SERVANTS	DECK, REESIDE, PHILLIPS
THE FARMER	ROBERT REGNIER
THE FARMER'S WIFE	LOUISE RIEGER

Courtiers, Male and Female, Pages, Hunters and Huntresses, Farmers, Servants, etc., etc.

The action takes place in England during the reign of Queen Anne, about 1710

Synopsis of Scenery

Act I.	Scene I.	Boudoir of Lady Harriett.
	Scene II.	The marketplace of Richmond.
Act II.		The interior of Plunkett's farmhouse.
Act III.		An inn near the forest.
Act IV.	Scene I.	The interior of Plunkett's farmhouse.
	Scene II.	Outside Plunkett's farmhouse.

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Program

TWELFTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, FEBRUARY 15, 1914

AT 8 O'CLOCK

Twelfth Operatic Concert

SUNDAY EVENING, FEBRUARY 15, 1914

AT 8 O'CLOCK

MISS ALICE NIELSEN	Soprano
MISS CARA SAPIN	Contralto
MR. ALFREDO RAMELLA	Tenor
MR. RODOLFO FORNARI	Baritone
MR. TADDEO WRONSKI	Basso

Conductors, MM. CHARLES STRONY, RALPH LYFORD
Accompanist, MR. FABIO RIMINI

Program

1. OVERTURE "WILLIAM TELL" . . . Rossini
   ORCHESTRA
2. ARIA FROM "ALCESTE" . . . Glück
   MISS SAPIN
3. WALTZ SONG "IL BACIO" . . . Arditi
   MISS NIELSEN
4. ARIA FROM "DON PASQUALE" . . . Donizzetti
   MR. FORNARI
5. SONGS:
   a. DU BIST DIE RUH . . . Schubert
   b. WIEGENLIED . . . Brahms
   c. MANDOLIN . . . Debussy
   d. A TOI . . . Bemberg
   MISS NIELSEN

Intermission

6. a. "FUNERAL MARCH OF A MARIONETTE" . . . Gounod
   b. "MARCH OF THE LITTLE LEAD-SOLDIERS" . . . Pierné
   ORCHESTRA
7. ARIA FROM "NOZZE DI FIGARO" . . . Mozart
   MR. WRONSKI
8. OLD SONGS:
   a. ANNIE LAURIE . . . Lindsay
   b. SUWANEE RIBBER . . . Foster
   c. LOW-BACKED CAR . . . Lover
   d. BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS, . . . Moore
   MISS NIELSEN
9. NEAPOLITAN SONGS . . . Various Composers
   MR. FORNARI
10. GOOD NIGHT QUARTET FROM "MARTHA" . . . Flotow
    MMES. NIELSEN, SAPIN, MESSRS. RAMELLA, WRONSKI

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L., Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Thirteenth Operatic Concert

SUNDAY EVENING, FEBRUARY 22, 1914

AT 8 O'CLOCK

MISS MAGGIE TEYTE . . . . . Soprano
MME. MARGHERITA BERIZA . . . . . Soprano
MR. VINCENZO TANLONGO . . . . . Tenor
MR. HENRI DANGES . . . . . Baritone
MR. PIERRE HENROTTE . . . . . Violinist

Conductors, MM. CHARLES STRONY, ARNALDO SCHIAVONI, ALEXANDER SMALLENS
At the Piano, MR. FABIO RIMINI

Program

1. OVERTURE, "OBERON" . . . . . Weber
   ORCHESTRA
2. ARIA FROM "FAUST" . . . . . Gounod
   MR. DANGES
3. ARIA FROM "BUTTERFLY" . . . . . Puccini
   MISS TEYTE
4. CONCERTO . . . . . Mendelssohn
   MR. HENROTTE
5. FRENCH SONGS . . . . . Various Composers
   MISS TEYTE

Intermission

6. THIRD ACT PRELUDE "LOHENGRIN" . . . . . Wagner
   ORCHESTRA
7. FRENCH SONGS . . . . . Various Composers
   MR. DANGES
8. SONGS — a. SERENATA . . . . . Zandonai
   b. MOONLIGHT SONG . . . . . Cadman
   c. AN OPEN SECRET . . . . . Cadman
   MISS TEYTE
9. NEW SONGS . . . . . Tosti
   MR. TANLONGO
10. QUARTET FROM "BOHEME" . . . . . Puccini
    MMES. TEYTE, BERIZA; MM. TANLONGO, DANGES

Prices, 25c., 50c., 75c., $1.00 Box Seats, $1.50

MASON & HAMLIN PIANOS USED

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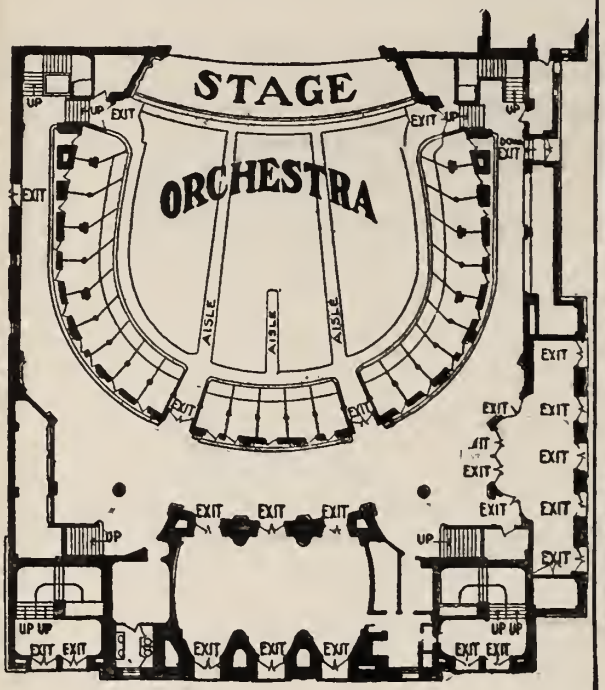
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ORCHESTRA
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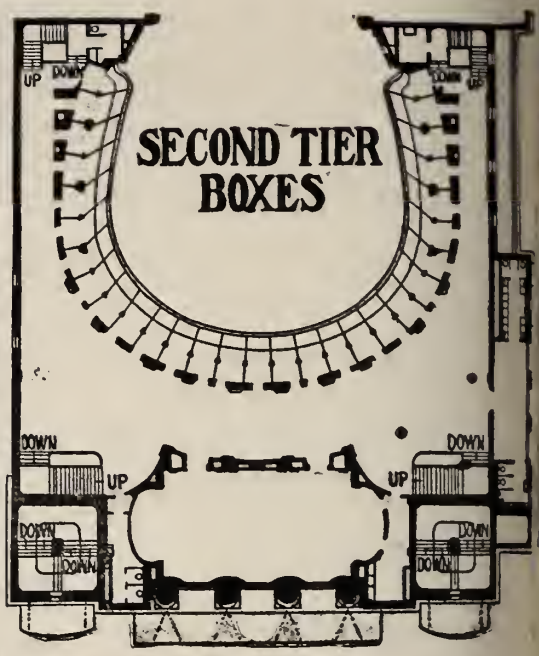
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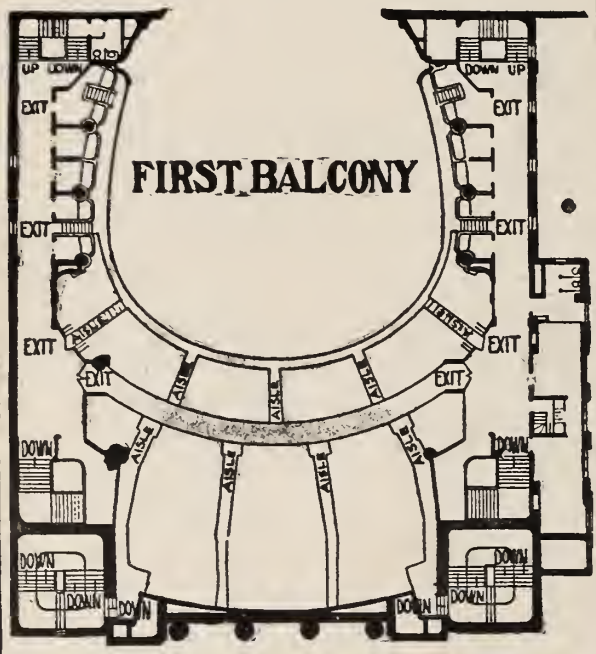
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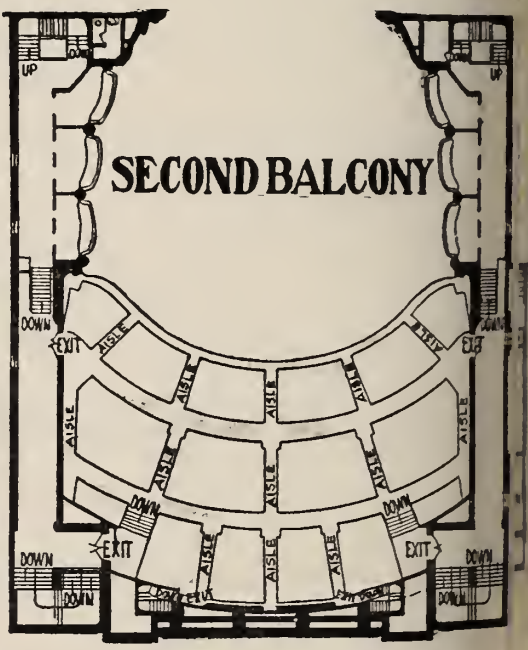
SECOND BALCONY
EXIT
AISLE
DOWN
UP

SMITH PATTERSON COMPANY

Diamond Jewelry

52 Summer St.

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

THIRTEENTH WEEK

Monday Evening, February 16, 1914

at 7 o'clock

Die Meistersinger von Nuernberg

Opera in Three Acts
and Four Scenes

By Wagner

(In German)

MUSICAL DIRECTOR,	ANDRÉ CAPLET
MUSICAL ASSISTANT,	WALTHER STRARAM
REGISSEUR	LEO DEVAUX

(Program continued on second page following)

CUNARD LINE

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June 9	FRANCONIA.....	Aug. 4	FRANCONIA.....

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, FEBRUARY 16, 1914

Die Meistersinger von Nuernberg

Cast

WALTHER VON STOLZING, a Young Knight from Franconia . . . . . LEON LAFFITTE
DAVID, Sach's Prentice . . JACQUES JOU-JERVILLE
HANS SACHS, Shoemaker . . . . PAOLO LUDIKAR
SIXTUS BECKMESSER, Townclerk, ROBERT LEONHARDT
VEIT POGNER, Goldsmith, HERBERT WITHERSPOON
KUNZ VOGELGESANG, Furrier, ERNESTO GIACCONE
BALTHASAR ZORN, Pewterer . . . . LOUIS DERU
AUGUSTIN MOSER, Tailor . . . . . LEO DEVAUX
ULRICH EISSLINGER, Grocer . . LORENZO FUSCO
KONRAD NACHTIGALL, Tinsmith . GEORGE EVERETT
FRITZ KOTHNER, Baker . . . RAMON BLANCHART
HERMANN ORTEL, Soapboiler . . . ALBAN GRAND
HANS FOLTZ, Coppersmith . . MICHELE SAMPIERI
HANS SCHWARTZ, Stocking Weaver HOWARD WHITE
A NIGHT WATCHMAN . . ARISTODEMO SILLICH
EVA, Pogner's Daughter . . . ELIZABETH AMSDEN
MAGDALENE, Eva's Nurse . . . LYDIA RIENSKAIA
Burghers and Women of all Guilds, Journeyman, Apprentices, Girls, People.

Synopsis of Scenery

Scene: Nuremberg. Period: About the middle of the sixteenth century

Act I. Interior of St. Katherine's Church.
Act II. A Street, with the Houses of Pogner and Sachs.
Act III. Scene 1. Sachs' Workshop.
Scene 2. An Open Meadow on the Pegnitz.

MASON & HAMLIN PIANOS USED

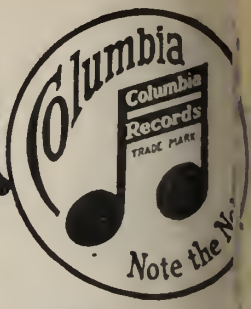
All communications pertaining to tickets should be addressed Box Office, Boston Opera Co., Boston, Mass.

The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT.

Paris Agent. G. Astruc & Cie.
Milan Agent. Mr. Franco Fano.
Costumes made by Mrs. M Pellegrini and Jules Muelle.
Foreign Costumes by C. Chiappa, of Milan.
Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

Columbia



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ALICE NIELSEN

MISS ALICE NIELSEN

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Any COLUMBIA dealer will be pleased to play the following NIELSEN records for you:

A 5248
- **MEFISTOFELE** (Boito). "L'altra notte in fondo al mare." (The other night into the deep sea.) In Italian, with orchestra.
- **TOSCA** (Puccini). Preghiera—"Vissi d'arte e d'amore." (Prayer—For love and art I've lived.) In Italian, with orchestra.

A 5249
- **DON GIOVANNI** (Mozart). "Batti, Batti." (Chide me, chide me.) In Italian, with orchestra.
- **LE NOZZE DI FIGARO** (Mozart). "Deh vieni non tardar." (Oh why so long delaying?) In Italian, with orchestra.

A 5250
- **MADAM BUTTERFLY** (Puccini), "Ancora un passo." (There is one step more.) In Italian, with orchestra.
- **MADAM BUTTERFLY** (Puccini.) "Un bel di, vedremo." (One fine day.) In Italian, with orchestra.

Grand Opera Records sent to your home on approval

Miss Nielsen's voice is a splendid high lyric soprano, rich, velvety and instinct with color and expression. It is beyond doubt one of the best recording voices now to be found, and her records recently made in the Columbia laboratory will charm all who appreciate operatic singing of the highest order.

No one thing gives so much real pleasure, to so many people, for so long a time, at so little cost, as a Columbia Grafonola—"the one incomparable musical instrument."

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BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

THIRTEENTH WEEK

Wednesday Evening, February 18, 1914

at 8 o'clock

L'Amore dei Tre Re

(THE LOVE OF THREE KINGS)

Opera in Three Acts

BY MONTEMEZZI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

CUNARD LINE

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LESSEES
GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, FEBRUARY 18, 1914

L'Amore dei Tre Re

Cast

ARCHIBALDO	VANNI MARCOUX
MANFREDO	MARIO ANCONA
AVITO	EDOARDO FERRARI-FONTANA
FLAMINIO	ERNESTO GIACCONE
UN GIOVANETTO	LORENZO FUSCO
FIORA	LUISA VILLANI
ANCELLA	KRISTINA HELIANE
UNA GIOVANETTA	MYRNA SHARLOW
UNA VECCHIA	ELVIRA LEVERONI

Synopsis of Scenery

Period: In the middle ages, forty years after a barbaric invasion.

Act I. A spacious hall in a medieval castle.
Act II. Terrace on the castle wall.
Act III. Crypt in the castle chapel.

MASON & HAMLIN PIANOS USED

All communications pertaining to tickets should be addressed Box Office, Boston Opera Co., Boston, Mass.

The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT.

Paris Agent. G. Astruc & Cie.
Milan Agent. Mr. Franco Fano.
Costumes made by Mrs. M. Pellegrini and Jules Muelle.
Foreign Costumes by C. Chiappa, of Milan.
Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amesaga.

Columbia

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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

THIRTEENTH WEEK

Friday Evening, February 20, 1914

at 7.30 o'clock

Don Giovanni

Opera in Two Acts
and Seven Scenes

By MOZART

(In Italian)

MUSICAL DIRECTOR,	ANDRÉ CAPLET
MUSICAL ASSISTANT,	WALTHER STRARAM
REGISSEUR,	LEO DEVAUX

(Program continued on second page following)

CUNARD LINE

BOSTON · LONDON PARIS

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, FEBRUARY 20, 1914

Don Giovanni

Cast

DON GIOVANNI	VANNI MARCOUX
IL COMMENDATORE	JOSÉ MARDONES
DONNA ANNA	EMMY DESTINN
DON OTTAVO	VINCENZO TANLONGO
DONNA ELVIRA	ELIZABETH AMSDEN
LEPORELLO	PAOLO LUDIKAR
MASETTO	LUIGI TAVECCHIA
ZERLINA	MAGGIE TEYTE

Corps de Ballet

Synopsis of Scenery

Act I. Scene 1. The Garden of the Commandant.
Scene 2. A tree-shaded Walk, with Inn and Don Giovanni's Villa.
Scene 3. Ballroom.

Act II. Scene 1. A small place before the City Gate in Seville, with Elvira's Villa.
Scene 2. Rotunda.
Scene 3. Churchyard, with Equestrian Statue of the Commandant.
Scene 4. Dining-room of Don Giovanni.

THE HARPSICHORD USED IN DON GIOVANNI IS MANUFACTURED AND LOANED BY CHICKERING & SONS

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT.

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Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

Columbia

Columbia Records TRADE MARK Note the

Maggie Teyte

has at last been recorded. Her first records are now on sale — Columbia Double-Disc Records.

Miss Maggie Teyte's many admirers will hail these recordings with unalloyed delight. For they are most indubitably Maggie Teyte herself. They establish her as an artist having the perfect recording voice — and they carry not merely the voice but the personality.

Included in this first series are: "Mifanwy," "Little Grey Home in the West," "Obstination," "L'Heure Exquise," "An Open Secret," "Voi che Sapete" from Nozze di Figaro, "Parted" and "When Love Is Kind."

We want you to hear these—particularly the "Little Grey Home in the West." Any Columbia dealer will gladly play it for you.

Columbia Grafonola "Regent," price $225, equipped with the famous tilting record bins.

Important Notice

All Columbia Records may be played on Victor talking machines. Likewise, all Columbia Grafonolas will play Victor records.

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SMITH PATTERSON COMPANY

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LESSEES

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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

THIRTEENTH WEEK

Saturday ~~Evening~~ Matinee, February 21, 1914

at 8 o'clock

Madama Butterfly

(In Italian)

(Founded on the book of John Luther Long and the drama of David Belasco)

Opera in Three Acts

BY PUCCINI

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY EVENING, FEBRUARY 21, 1914

Madama Butterfly

NOTE.— The public is requested to note that there will be only one interval of sufficient length to leave their seats in to-night's performance. This interval will be between Act I and Act II, as the intermission between the second and third acts of "Madama Butterfly" will not exceed ten minutes.

Cast

First intermission will be 25 minutes.
Second intermission will be 10 minutes.

Owing to the State Laws prohibiting the appearance of children on the stage, the management is obliged to substitute a doll in place of the child in the last two acts.

MADAMA BUTTERFLY . . . MAGGIE TEYTE
SUZUKI . . . JESKA SWARTZ-MORSE
KATE PINKERTON . . . ELIZABETH REESIDE
B. F. PINKERTON . . . LEON LAFFITTE
SHARPLESS . . . RAMON BLANCHART
GORO . . . . . GAETANO PINI-CORSI
IL PRINCIPE YAMADORI, . . . ATTILIO PULCINI
LO ZIO BONZO . . . ARISTODEMO SILLICH
YAKUSIDE . . . . PIETRO TORTORICI
IL COMMISSARIO IMPERIALE, . . . ARNALDO NEUMARKER
L'UFFICIALE DEL REGISTRO, . . . LORENZO FUSCO
LA MADRE DI CIO-CIO-SAN, . . . GOLDA MANDELL
LA ZIA . . . . . LOUISE RIEGER
LA CUGINA . . . . . AIDE MUSSINI

Period, 1900 . . . . . Nagasaki, Japan

Synopsis of Scenery

Act I. A cottage on the hill of Nagasaki Bay.
Act II. Interior of Butterfly's cottage.
Act III. Same as Act II.

MASON & HAMLIN PIANOS USED

All communications pertaining to tickets should be addressed Box Office, Boston Opera Co., Boston, Mass.

The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT.

Paris Agent. G. Astruc & Cie.
Milan Agent. Mr. Franco Fano.
Costumes made by Mrs. M. Pellegrini and Jules Muelle.
Foreign Costumes by C. Chiappa, of Milan.
Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

Columbia

Maggie Teyte

has at last been recorded. Her first records are now on sale — Columbia Double-Disc Records.

Miss Maggie Teyte's many admirers will hail these recordings with unalloyed delight. For they are most indubitably Maggie Teyte herself. They establish her as an artist having the perfect recording voice — and they carry not merely the voice but the personality.

Included in this first series are: "Mifanwy," "Little Grey Home in the West," "Obstination," "L'Heure Exquise," "An Open Secret," "Voi che Sapete" from Nozze di Figaro, "Parted" and "When Love Is Kind."

We want you to hear these—particularly the "Little Grey Home in the West." Any Columbia dealer will gladly play it for you.

Columbia Grafonola "Regent," price $225, equipped with the famous tilting record bins.

Important Notice

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COLUMBIA GRAPHOPHONE CO.

'PHONE OXFORD 1893 — 174 TREMONT ST., BOSTON, MASS.

NOTICE

On account of the sudden illness of Miss Mary Garden and Mr. Muratore, it was necessary to substitute Madama Butterfly at the Matinee to-day and Tosca for this evening.

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

THIRTEENTH WEEK

Saturday Evening, February 21, 1914

at 8 o'clock

Tosca

Opera in Three Acts

BY PUCCINI

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

SATURDAY EVENING, FEBRUARY 21, 1914

Tosca

Cast

FLORIA TOSCA . . . ELIZABETH AMSDEN
MARIO CAVARADOSSI
VINCENZO TANLONGO
BARONE SCARPIA . . . HENRY DANGÈS
CESARE ANGELOTTI . MICHELE SAMPIERI
IL SACRESTANO . . LUIGI TAVECCHIA
SPOLETTA . . . ERNESTO GIACCONE
SCIARRONE . . . . ATTILIO PULCINI
UN CARCERIERE . PIETRO TORTORICI
UN PASTORE . . ERNESTINE GAUTHIER
Soldiers, Police Agents, Ladies, Nobles, Citizens, Artisans, Etc.

Synopsis of Scenery

Act I. Interior of the Church of St. Andrea della Valle, Rome.
Act II. Scarpia's room in the Farnese Palace, Rome.
Act III. Platform of the Castle of St. Angelo, Rome.

MASON & HAMLIN PIANOS USED

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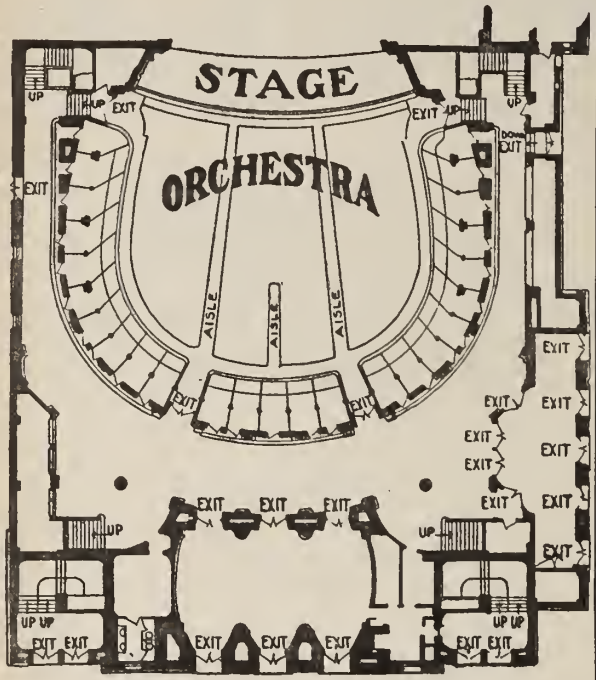
EXIT PLANS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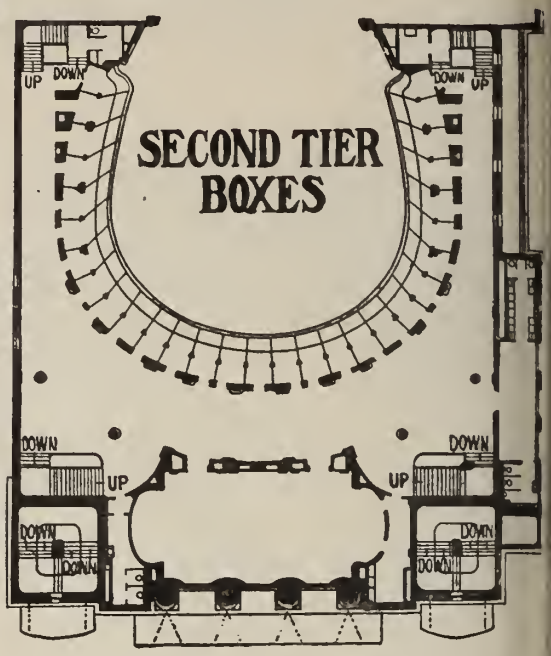
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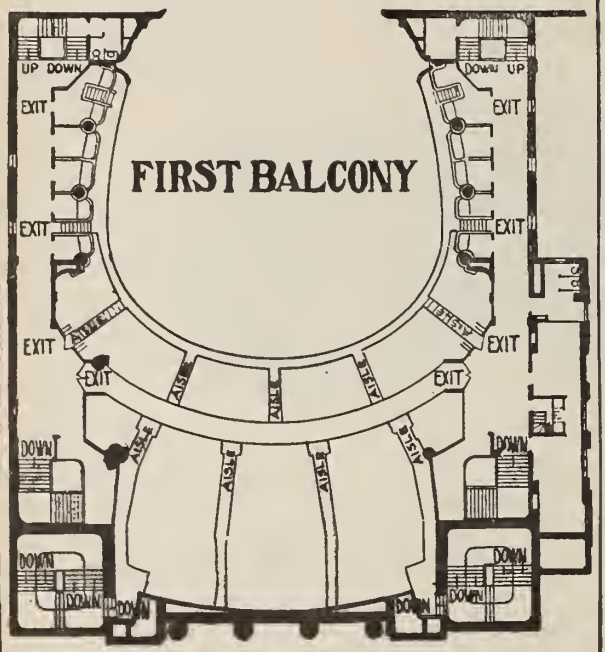
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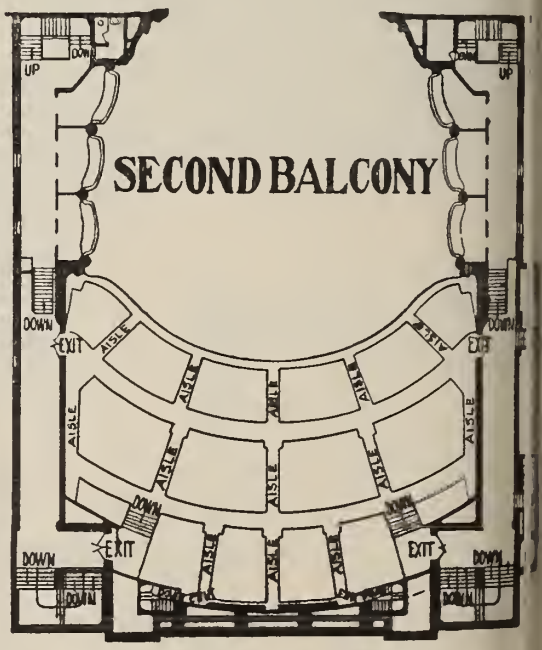
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Program

THIRTEENTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, FEBRUARY 22, 1914

AT 8 O'CLOCK

Thirteenth Operatic Concert

SUNDAY EVENING, FEBRUARY 22, 1914

AT 8 O'CLOCK

MISS MAGGIE TEYTE . . . . . Soprano
MME. MARGHERITA BERIZA . . . . . Soprano
MR. VINCENZO TANLONGO . . . . . Tenor
MR. HENRI DANGES . . . . . Baritone
MR. PIERRE HENROTTE . . . . . Violinist

Conductors, MM. CHARLES STRONY, ARNALDO SCHIAVONI, ALEXANDER SMALLENS
At the Piano, MR. FABIO RIMINI

Program

1. OVERTURE, "JUBEL" . . . . . Weber
ORCHESTRA

2. 1. EN BATEAU . . . . . Debussy
2. FANTASIE IMPROMPTU . . . . . Pierné
MR. HENROTTE

3. ARIA FROM "BUTTERFLY" . . . . . Puccini
MISS TEYTE

4. FRENCH SONGS . . . . . Various Composers
MR. DANGES

5. FRENCH SONGS . . . . . Various Composers
MISS TEYTE

Intermission

6. "L'ARLESIENNE" SUITE N. 2—a. PASTORALE . . . . . Bizet
b. INTERMEZZO
c. MENUET
d. FARANDOLE
ORCHESTRA

7. CONCERTO . . . . . Mendelssohn
Allegro appassionato
Andante
Allegro finale
MR. HENROTTE

8. SONGS — a. SERENATA . . . . . Zandonai
b. MOONLIGHT SONG . . . . . Cadman
c. AN OPEN SECRET . . . . . Cadman
MISS TEYTE

9. NEW SONGS . . . . . Tosti
MR. TANLONGO

10. QUARTET FROM "BOHEME" . . . . . Puccini
MMES. TEYTE, BERIZA; MM. TANLONGO, DANGES

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L. Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Fourteenth Operatic Concert

SUNDAY EVENING, MARCH 1, 1914

AT 8 O'CLOCK

MISS EVELYN SCOTNEY . . . . . Soprano
MME. MARIA GAY . . . . . Contralto
MR. ALBAN GRAND . . . . . Baritone
MR. JOSE MARDONES . . . . . Basso
MR. HORACE BRITT . . . . . 'Cellist

AT THE PIANO, MESSRS. GEORGE HIRST and FABIO RIMINI

Program

1. ARIA FROM "AFRICANA" . . . . . Meyerbeer
MR. GRAND

2. ARIA FROM "SAMSON ET DALILA," "MON COEUR S'OUVRE À TA VOIX" . . Saint-Saens
MME. GAY

3. ARIA FROM "STABAT MATER," "PRO PECCATIS" . . . . . Rossini
MR. MARDONES, WITH ORGAN ACCOMPANIMENT

4. AVE MARIA . . . . . Bach-Gounod
MISS SCOTNEY, WITH 'CELLO, ORGAN, AND PIANO ACCOMPANIMENT

5. SONGS . . . . . Various Composers
MME. GAY

Intermission

6. 'CELLO (SOLOS) . . . . . Various Composers
MR. BRITT

7. FRENCH SONGS . . . . . Various Composers
MR. GRAND

8. SONGS IN ENGLISH . . . . . Various Composers
MISS SCOTNEY

9. SPANISH SONGS . . . . . Various Composers
MR. MARDONES

10. ARIA FROM "CARMEN" . . . . . Bizet
MME. GAY

Prices, 25c., 50c., 75c., $1.00 Box Seats, $1.50

MASON & HAMLIN PIANOS USED

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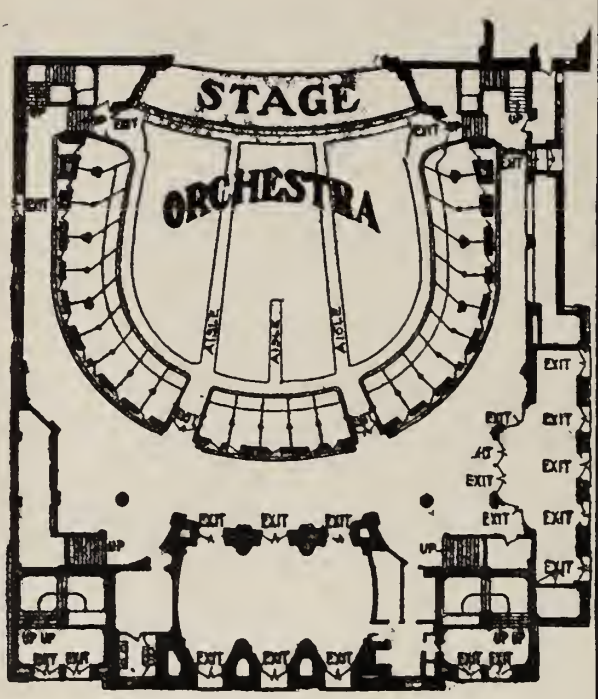
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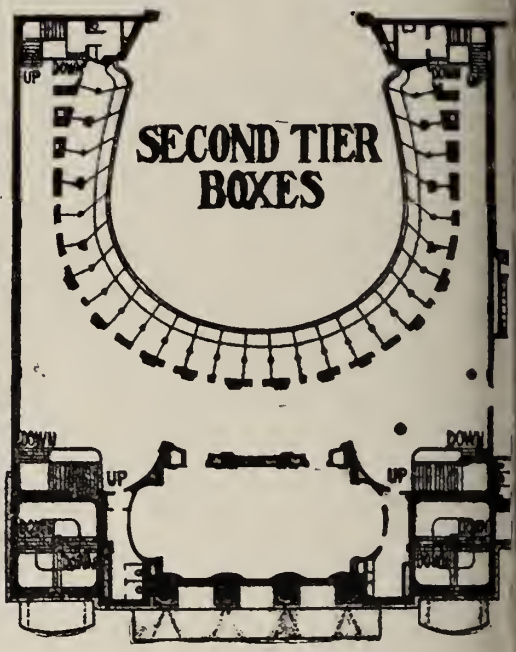
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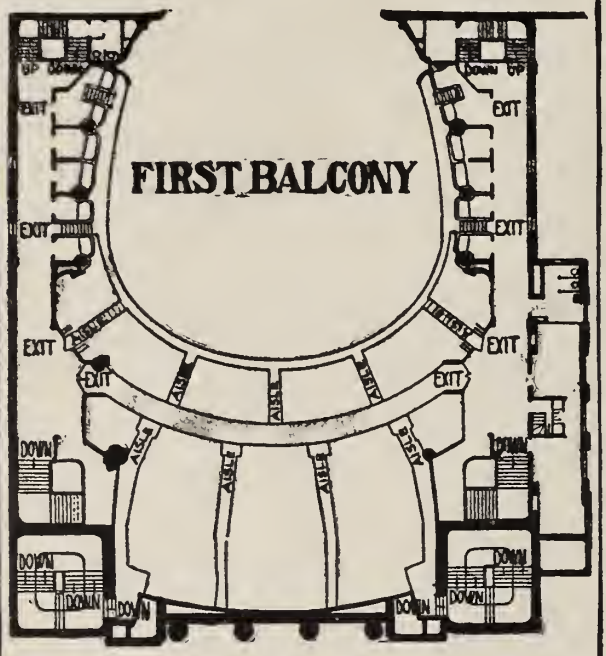
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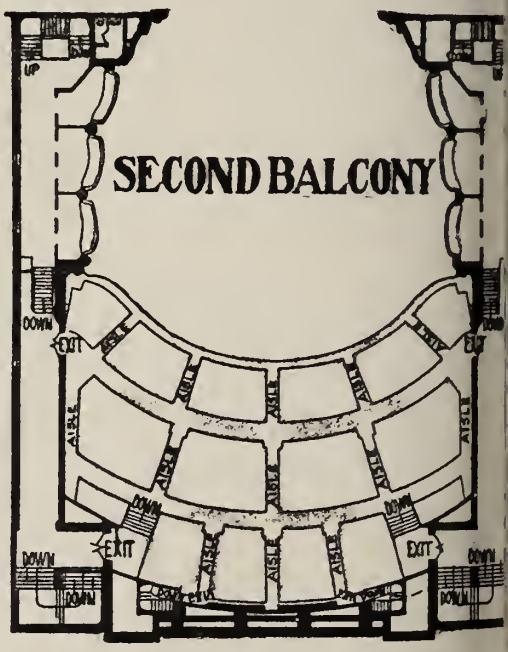
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SMITH PATTERSON COMPANY

Diamond Jewelry

52 Summer St.

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FOURTEENTH WEEK

Monday Evening, February 23, 1914

at 8 o'clock

Monna Vanna

(In French)

Opera in Three Acts

FROM THE DRAMA OF M. MAETERLINCK

MUSIC BY FEVRIER

MUSICAL DIRECTOR,	ANDRÉ CAPLET
MUSICAL ASSISTANT,	EDOUARD TOURNON
REGISSEUR,	LEO DEVAUX

(Program continued on second page following)

CUNARD LINE

BOSTON LONDON PARIS

Via QUEENSTOWN, FISHGUARD, LIVERPOOL

SAILINGS FROM BOSTON—TUESDAYS

(Subject to change without notice)

Mar. 17	LACONIA.....	June 16	CARONIA.....
" 31	CARMANIA.....	" 23	LACONIA.....
Apr. 14	LACONIA.....	" 30	CARMANIA.....
" 28	CARMANIA.....	July 7	FRANCONIA.....
May 12	FRANCONIA.....	" 14	CARONIA.....
" 26	LACONIA.....	" 21	LACONIA.....
June 9	FRANCONIA.....	Aug. 4	FRANCONIA.....

Excellent Accommodations on all Sailings
at Moderate Rates

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BIGELOW KENNARD & CO.

Diamond and Pearl Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

MONDAY EVENING, FEBRUARY 23, 1914

Monna Vanna

Cast

MONNA VANNA	MARY GARDEN
PRINZIVALLE	LUCIEN MURATORE
GUIDO	VANNI MARCOUX
MARCO	PAOLO LUDIKAR
VEDIO	JESKA SWARTZ-MORSE
BORSO	LOUIS DERU
TORELLO	ALBAN GRAND
TRIVULZIO	TADDEO WRONSKI

Synopsis of Scenery

The action takes place toward the end of the sixteenth century, the first and third acts at Pisa, Italy, and the second act outside the town.

Act I. Guido Colonna's palace.

Act II. Prinzivalle's tent.

Act III. Monna Vanna's return.

MASON & HAMLIN PIANOS USED

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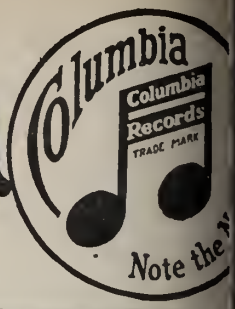

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COLUMBIA GRAPHOPHONE CO.

'PHONE OXFORD 1893

174 TREMONT ST., BOSTON, MASS.

BOSTON OPERA HOUSE

HENRY RUSSELL, Managing Director

Tuesday Afternoon, February 24
1914, at 4.30 o'clock

Hubbard Opera Talk

BY

HAVRAH W. L. HUBBARD
of the Boston Opera Company

HAENSEL and GRETEL

A Fairy Opera in Three Acts.
Text by Adelheid Wette.
Music by Engelbert Humperdinck.

The Principal Personages are
Peter, Gertrude, Haensel, Gretel,
The Witch.

MUSICAL ILLUSTRATION BY

FLOYD M. BAXTER, Pianist

SANDMAN'S SONG PRAYER
From "HAENSEL and GRETEL"

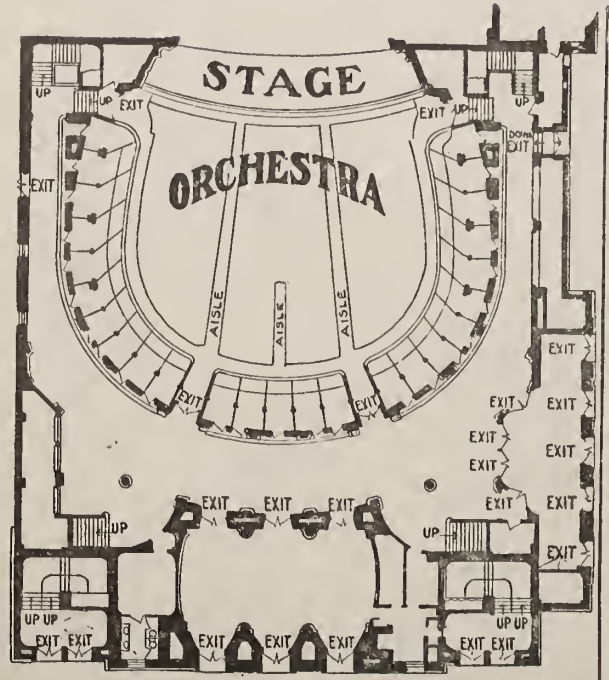
SUNG BY

Mme. Lea Choiseul and
Mme. Jeska Swartz-Morse

MR. RALPH LYFORD at the Piano

MASON & HAMLIN PIANO USED

EXITS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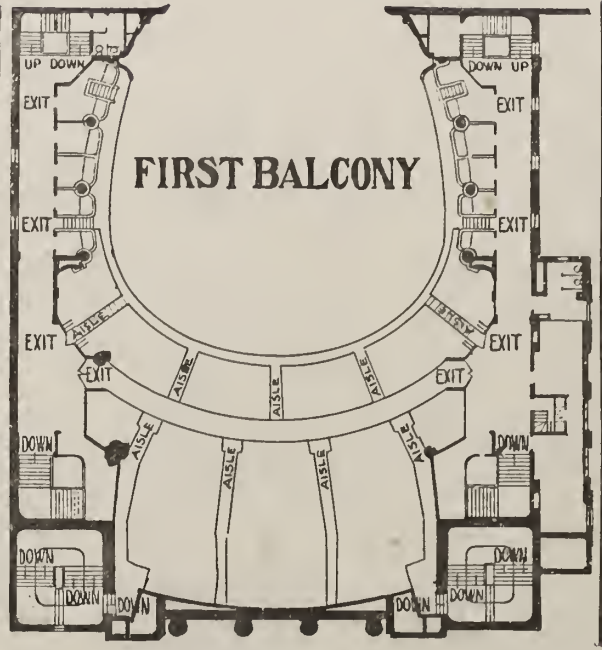
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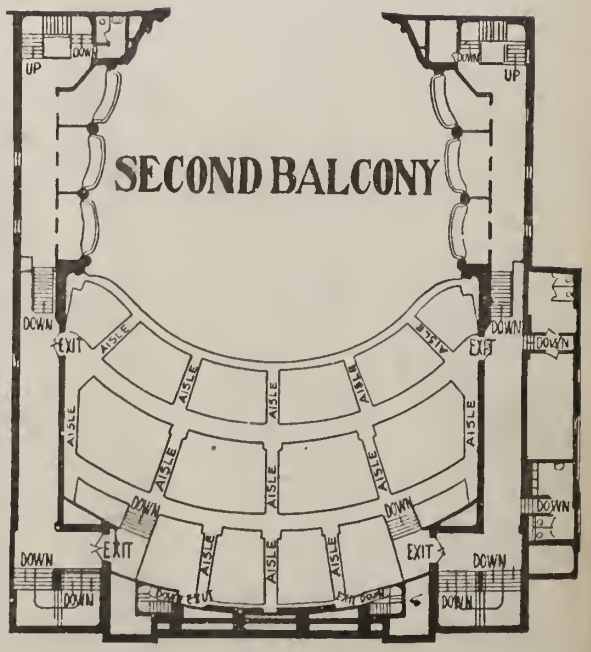
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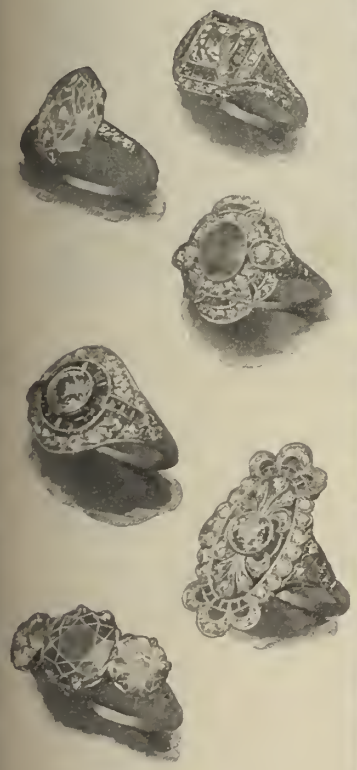
SMITH PATTERSON COMPANY



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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FOURTEENTH WEEK

Wednesday Evening, February 25, 1914

at 8 o'clock

Il Trovatore

(In Italian)

Opera in Four Acts

BY VERDI

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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Diamond and Pearl Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, FEBRUARY 25, 1914

Il Trovatore

Cast

IL CONTE DI LUNA . . MARIO ANCONA
LEONORA . . . . ELIZABETH AMSDEN
AZICENA . . . . . MARIA GAY
MANRICO . . . GIOVANNI ZENATELLO
FERRANDO . . . . MICHELE SAMPIERI
INES . . . . . GOLDA MANDELL
RUIZ . . . . . ERNESTO GIACCONE

Followers of the Count, Guards, Nuns, Gypsies, etc.

Grand Corps de Ballet

The scene is laid partly in Biscay and partly in Arragon.

Time . . . . . Fifteenth Century

Synopsis of Scenery

Act I.	Scene I.	Cellar in the Palace of Aliaferia.
	Scene II.	Gardens of the Palace.
Act II.	Scene I.	A grotto on the border of the Biscayan Mountain.
	Scene II.	The Cloister of a Convent.
Act III.	Scene I.	A Camp.
	Scene II.	Hall adjoining the Chapel of Castellor.
Act IV.	Scene I.	A Wing of the Palace of Aliaferia.
	Scene II.	A Gloomy Dungeon.

MASON & HAMLIN PIANOS USED

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Maggie Teyte

has at last been recorded. Her first records are now on sale — Columbia Double-Disc Records.

Miss Maggie Teyte's many admirers will hail these recordings with unalloyed delight. For they are most indubitably Maggie Teyte herself. They establish her as an artist having the perfect recording voice — and they carry not merely the voice but the personality.

Included in this first series are: "Mifanwy," "Little Grey Home in the West," "Obstination," "L'Heure Exquise," "An Open Secret," "Voi che Sapete" from Nozze di Figaro, "Parted" and "When Love Is Kind."

We want you to hear these—particularly the "Little Grey Home in the West." Any Columbia dealer will gladly play it for you.

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SMITH PATTERSON COMPANY

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BOSTON OPERA HOUSE
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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FOURTEENTH WEEK

Friday Evening, February 27, 1914

at 8 o'clock

Otello

Opera in Four Acts

BY VERDI

(In Italian)

MUSICAL DIRECTOR, FELIX WEINGARTNER
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

CUNARD LINE

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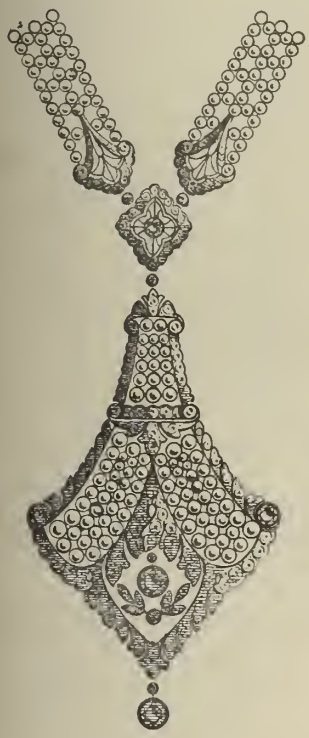

Diamond and Pearl Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

FRIDAY EVENING, FEBRUARY 27, 1914

Otello

Cast

OTELLO	GIOVANNI ZENATELLO
IAGO	ANTONIO SCOTTI
CASSIO	GAETANO PINI-CORSI
RODERIGO	LORENZO FUSCO
LODOVICO	JOSÉ MARDONES
MONTANO	ATTILIO PULCINI
UN ARALDO	PIETRO TORTORICI
DESDEMONA	LUCILLE WEINGARTNER
EMILIA	ELVIRA LEVERONI

Soldiers, Sailors, Cypriots, Children, etc.

Period . . . . . Fifteenth Century

Synopsis of Scenery

Act I. Outside the Castle in Cypro.
Act II. A Hall and Garden of the Castle.
Act III. The Great Hall of the Castle.
Act IV. The Bedroom of Desdemona.

MASON & HAMLIN PIANOS USED

All communications pertaining to tickets should be addressed Box Office, Boston Opera Co., Boston, Mass.

The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT.

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Milan Agent. Mr. Franco Fano.
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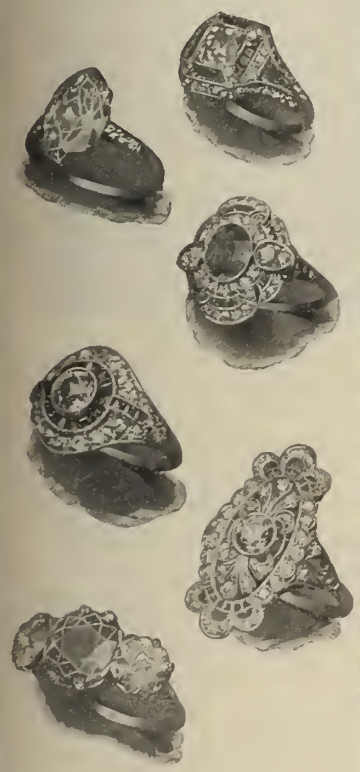

Diamond Jewelry

52 Summer St.

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FOURTEENTH WEEK

Saturday Matinee, February 28, 1914

at 2 o'clock

Monna Vanna

(In French)

Opera in Three Acts

FROM THE DRAMA OF M. MAETERLINCK

MUSIC BY FEVRIER

MUSICAL DIRECTOR,	ANDRÉ CAPLET
MUSICAL ASSISTANT,	EDOUARD TOURNON
REGISSEUR,	LEO DEVAUX

(Program continued on second page following)

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, FEBRUARY 28, 1914

Monna Vanna

Cast

MONNA VANNA	MARY GARDEN
PRINZIVALLE	LUCIEN MURATORE
GUIDO	VANNI MARCOUX
MARCO	PAOLO LUDIKAR
VEDIO	JESKA SWARTZ-MORSE
BORSO	LOUIS DERU
TORELLO	ALBAN GRAND
TRIVULZIO	TADDEO WRONSKI

Synopsis of Scenery

The action takes place toward the end of the sixteenth century, the first and third acts at Pisa, Italy, and the second act outside the town.

Act I. Guido Colonna's palace.

Act II. Prinzivalle's tent.

Act III. Monna Vanna's return.

MASON & HAMLIN PIANOS USED

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Columbia Records TRADE MARK

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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FOURTEENTH WEEK

Saturday Evening, February 28, 1914

at 8 o'clock

La Traviata

Opera in Three Acts and
Four Tableaux

BY VERDI

(In Italian)

MUSICAL DIRECTOR, ARNALDO SCHIAVONI
MUSICAL ASSISTANT, ALEXANDER SMALLENS
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY EVENING, FEBRUARY 28, 1914

La Traviata

Cast

VIOLETTA VALERY	EVELYN SCOTNEY
FLORA BERVOIX	GOLDA MANDELL
ANNINA	MAUD PHILLIPS
ALFREDO GERMONT,	ALFREDO RAMELLA
GIORGIO GERMONT,	RAMON BLANCHART
GASTONE	ERNESTO GIACCONE
BARON DOUPHOL	ATTILIO PULCINI
MARQUIS D'OBIGNY	MICHELE SAMPIERI
DOCTOR GRENVIL	ARISTODEMO SILLICH
GIUSEPPE	R. GHIDINI

Guests, Friends, Gypsies, Matadores, Servants, etc.
Grand Corps de Ballet

Time . . . Paris . . . Year, 1700

Synopsis of Scenery

Act I. A salon in the house of Violetta.
Act II. A country house near Paris.
Act III. A garden in Flora's palace.
Act IV. Violetta's bedroom.

MASON & HAMLIN PIANOS USED

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GRAPHOPHONE COMPANY

174 Tremont Street, Boston

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Program

FOURTEENTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, MARCH 1, 1914

AT 8 O'CLOCK

Fourteenth Operatic Concert

SUNDAY EVENING, MARCH 1, 1914

AT 8 O'CLOCK

MISS EVELYN SCOTNEY	Soprano
MME. MARIA GAY	Contralto
MR. ALBAN GRAND	Baritone
MR. JOSE MARDONES	Basso
MR. HORACE BRITT	'Cellist

AT THE PIANO, MESSRS. GEORGE HIRST and FABIO RIMINI
AT THE ORGAN, MR. FRANK WALLER

Program

1. ARIA FROM "AFRICANA" . . . . . Meyerbeer
   MR. GRAND
2. ARIA FROM "SAMSON ET DALILA," "MON COEUR S'OUVRE À TA VOIX" . . Saint-Saëns
   MME. GAY
3. ARIA FROM "STABAT MATER," "PRO PECCATIS" . . . . . Rossini
   MR. MARDONES, WITH ORGAN ACCOMPANIMENT
4. AVE MARIA . . . . . Bach-Gounod
   MISS SCOTNEY, WITH 'CELLO, ORGAN, AND PIANO ACCOMPANIMENT
5. ITALIAN AND SPANISH SONGS . . . . . Various Composers
   MME. GAY

Intermission

6. 'CELLO — a. SICILIENNE . . . . . Fauré
   b. ROMANCE . . . . . Saint-Saëns
   c. INTERMEZZO . . . . . Lalo
   MR. BRITT
7. ARIA FROM "LA COUPE DU ROI DE THULÉ" . . . . . Diaz
   MR. GRAND
8. SONGS IN ENGLISH — a. IN THE QUIET OF THE NIGHT . . . . . Waller
   b. THE LASS WITH THE DELICATE AIR . . . . . Dr. Arne
   c. THE FAIRY PIPERS . . . . . Brewer
   MISS SCOTNEY
9. THE PALMS . . . . . Fanré
   MR. MARDONES
10. ARIA FROM "CARMEN" . . . . . Bizet
    MME. GAY

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L. Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Fifteenth Operatic Concert

SUNDAY EVENING, MARCH 8, 1914

AT 8 O'CLOCK

Program

1. OUVERTURE "ALCESTE" (with finale by F. von Weingartner) . . . Glück
   ORCHESTRA

2. ARIA "DIVINITÉ DU STYX" . . . . . Glück
   MME. WEINGARTNER

3. SIEGFRIED "IDYLL" . . . . . Wagner
   ORCHESTRA

Intermission

4. VORSPIEL UND LIEBESTOD FROM "TRISTAN" . . . . . Wagner
   MME. WEINGARTNER

5. OUVERTURE "LEONORE III" . . . . . Beethoven
   ORCHESTRA

MME. LUCILLE WEINGARTNER . . . . . Soprano
MR. FELIX von WEINGARTNER . . . . . Conductor
and full Orchestra of the BOSTON OPERA COMPANY

Prices, 25c., 50c., 75c., $1.00 Box Seats, $1.50

MASON & HAMLIN PIANOS USED

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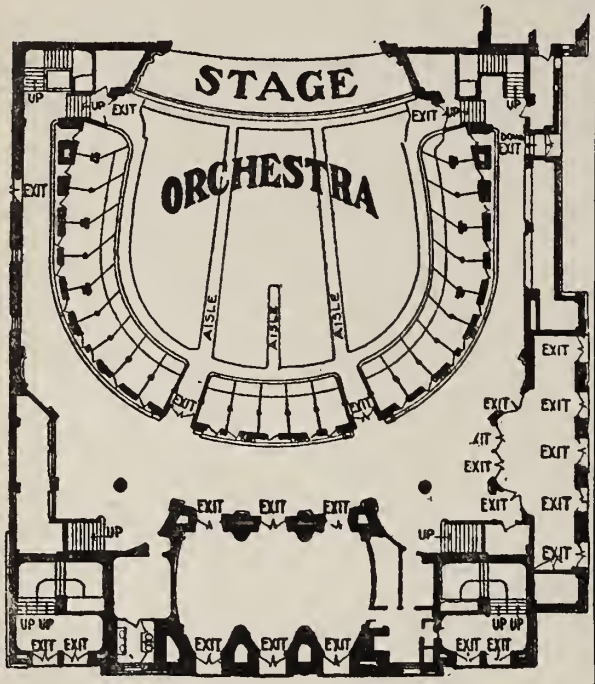
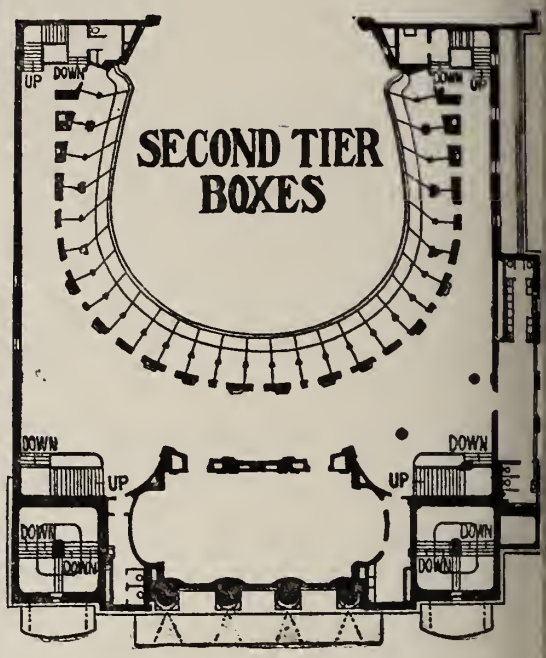
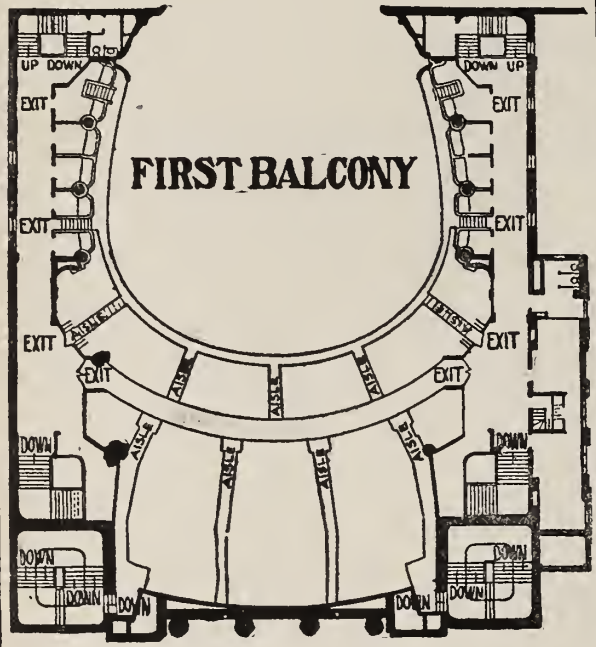
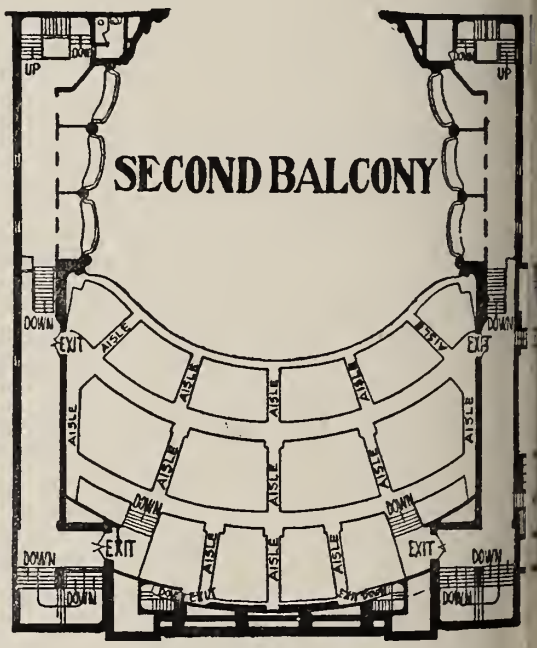
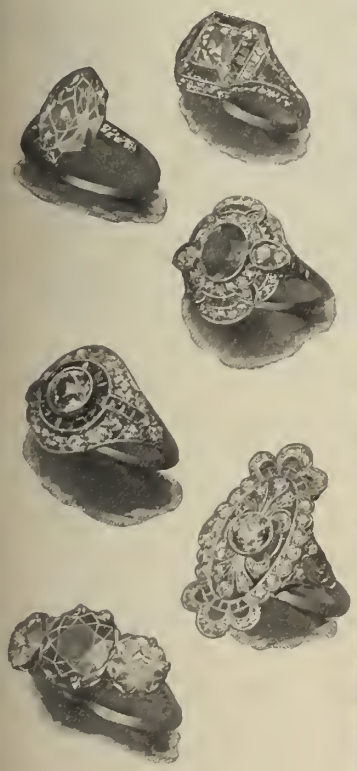

STAGE
ORCHESTRA
AISLE
EXIT
UP
DOWN


SECOND TIER
BOXES
UP
DOWN


FIRST BALCONY
AISLE
EXIT
UP
DOWN


SECOND BALCONY
AISLE
EXIT
UP
DOWN

SMITH PATTERSON COMPANY



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Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FIFTEENTH WEEK

Monday Evening, March 2, 1914

at 8 o'clock

Otello

Opera in Four Acts

BY VERDI

(In Italian)

MUSICAL DIRECTOR, FELIX WEINGARTNER
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
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LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, MARCH 2, 1914

In consequence of the sudden illness of Madame Destinn, Otello will be given to-night in place of Don Giovanni.

THE MANAGEMENT

Otello

Cast

OTELLO	GIOVANNI ZENATELLO
IAGO	MARIO ANCONA
CASSIO	GAETANO PINI-CORSI
RODERIGO	LORENZO FUSCO
LODOVICO	JOSÉ MARDONES
MONTANO	ATTILIO PULCINI
UN ARALDO	PIETRO TORTORICI
DESDEMONA	LUCILLE WEINGARTNER
EMILIA	ELVIRA LEVERONI

Soldiers, Sailors, Cypriots, Children, etc.

Period . . . . . Fifteenth Century

Synopsis of Scenery

Act I. Outside the Castle in Cypro.
Act II. A Hall and Garden of the Castle.
Act III. The Great Hall of the Castle.
Act IV. The Bedroom of Desdemona.

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ZENATELLO

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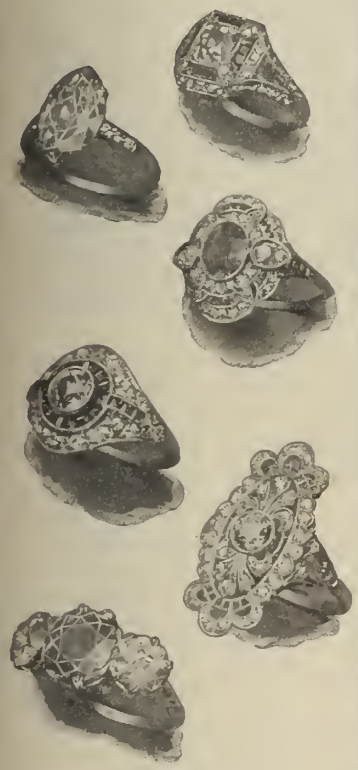

Diamond Jewelry

52 Summer St.

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

FIFTEENTH WEEK

Wednesday Evening, March 4, 1914

at 7.45 o'clock

Romeo et Juliette

Opera in Five Acts

BY GOUNOD

(In French)

MUSICAL DIRECTOR,	CHARLES STRONY
MUSICAL ASSISTANT,	ALEXANDER SMALLENS
REGISSEUR	LEO DEVAUX

(Program continued on second page following)

CUNARD LINE

BOSTON LONDON PARIS

Via QUEENSTOWN, FISHGUARD, LIVERPOOL

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, MARCH 4, 1914

Romeo et Juliette

Cast

THE DUKE OF VERONA,	TADDEO WRONSKI
CAPULET	ALBAN GRAND
TYBALT	LOUIS DERU
GREGORY	MICHELE SAMPIERI
PARIS	GEORGE EVERETT
ROMEO	LUCIEN MURATORE
MERCUTIO	HENRI DANGES
BENVOLIO	LORENZO FUSCO
STEPHANO	JESKA SWARTZ-MORSE
FRIAR LAURENCE	VANNI MARCOUX
GERTRUDE	LYDIA RIENSKAIA
JULIETTE	ALICE NIELSEN

Corps de Ballet

Synopsis of Scenery

ACT I. Capulet's Palace.
ACT II. The Garden of Juliet.
ACT III. Scene 1. The Cell of Friar Laurence.
Scene 2. A Public Square before Capulet's Palace.
ACT IV. Juliet's Chamber.
ACT V. Tomb of the Capulets.

MASON & HAMLIN PIANOS USED

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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

FIFTEENTH WEEK

Friday Evening, March 6, 1914

at 7 o'clock

Die Meistersinger von Nuernberg

Opera in Three Acts
and Four Scenes

By Wagner

(In German)

MUSICAL DIRECTOR, FELIX WEINGARTNER
MUSICAL ASSISTANT, WALTHER STRARAM
REGISSEUR LEO DEVAUX

(Program continued on second page following)

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, MARCH 6, 1914

Die Meistersinger von Nuernberg

Cast

WALTHER VON STOLZING, a Young Knight from Franconia . . . . . LEON LAFFITTE
DAVID, Sach's Prentice . . JACQUES JOU-JERVILLE
HANS SACHS, Shoemaker . . . . PAOLO LUDIKAR
SIXTUS BECKMESSER, Townclerk, ROBERT LEONHARDT
VEIT POGNER, Goldsmith, . . TADDEO WRONSKI
KUNZ VOGELGESANG, Furrier, ERNESTO GIACCONE
BALTHASAR ZORN, Pewterer . . . . LOUIS DERU
AUGUSTIN MOSER, Tailor . . . . . LEO DEVAUX
ULRICH EISSLINGER, Grocer . . LORENZO FUSCO
KONRAD NACHTIGALL, Tinsmith . GEORGE EVERETT
FRITZ KOTHNER, Baker . . . RAMON BLANCHART
HERMANN ORTEL, Soapboiler . . . ALBAN GRAND
HANS FOLTZ, Coppersmith . . MICHELE SAMPIERI
HANS SCHWARTZ, Stocking Weaver HOWARD WHITE
A NIGHT WATCHMAN . . ARISTODEMO SILLICH
EVA, Pogner's Daughter . . LUCILLE WEINGARTNER
MAGDALENE, Eva's Nurse . . . LYDIA RIENSKAIA
Burghers and Women of all Guilds, Journeyman, Apprentices, Girls, People.

Synopsis of Scenery

Scene: Nuremberg. Period: About the middle of the sixteenth century

Act I. Interior of St. Katherine's Church.
Act II. A Street, with the Houses of Pogner and Sachs.
Act III. Scene 1. Sachs' Workshop.
Scene 2. An Open Meadow on the Pegnitz.

MASON & HAMLIN PIANOS USED

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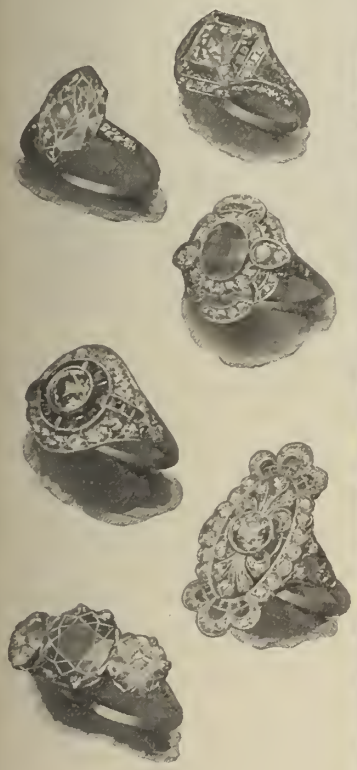

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LESSEES
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Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

FIFTEENTH WEEK

Saturday Matinee, March 7, 1914

at 2 o'clock

La Boheme

(In Italian)

Opera in Four Acts

BY PUCCINI

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, MARCH 7, 1914

La Boheme

Cast

RODOLFO . . . . . LEON LAFFITTE
MARCELLO . . . . . HENRY DANGES
SCHAUNARD . . . . ATTILIO PULCINI
COLLINE . . . . . JOSÉ MARDONES
BENOIT, ALCINDORO . . . . LUIGI TAVECCHIA
MIMI . . . . . NELLIE MELBA
MUSETTA . . . MARGHERITA BERIZA
PARPIGNOL . . . . LORENZO FUSCO
SERGENTE DEI DOGANIERI, PIETRO TORTORICI

Students, Work Girls, Citizens, Shop-Keepers, Street Venders, Soldiers, Restaurant Waiters, Boys, Girls, Etc.

Time, about 1830 Place, in Paris

Synopsis of Scenery

Act I. In the Attic, showing a spacious window from which one sees an expanse of snow-laden roofs.

Act II. Conference of streets in Latin Quarter, showing Café Momus.

Act III. La Barrière d'Enfer (The Gate of Hell). Early morning of a day in February.

Act IV. Same as Act I.

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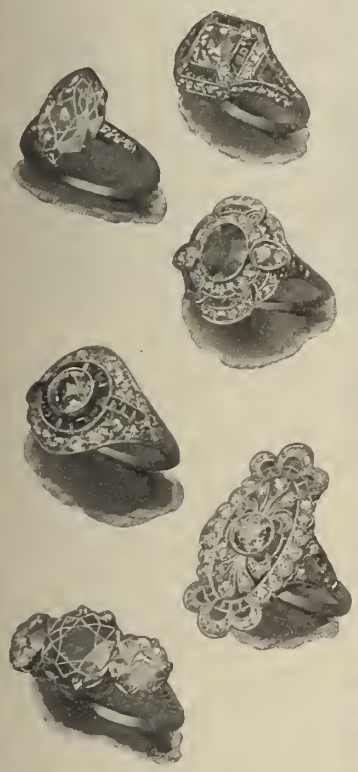

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Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

FIFTEENTH WEEK

Saturday Evening, March 7, 1914

at 8 o'clock

I Gioielli Della Madonna

(THE JEWELS OF THE MADONNA)

Opera in Three Acts

By Wolf-Ferrari

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY EVENING, MARCH 7, 1914

I Gioielli Della Madonna

Cast

GENNARO	GIOVANNI ZENATELLO
CARMELA	MARIA GAY
MALIELLA	HELEN STANLEY
RAFFAELE	RAMON BLANCHART
BIASO	ERNESTO GIACCONE
CICCILLO	GAETANO PINI-CORSI
ROCCO	ATTILIO PULCINI
STELLA	KRISTINA HELIANE
SERENA	ELVIRA LEVERONI
CONCETTA	MYRNA SHARLOW
GRAZIA	DOLORES GALLI
TOTONNO	JACQUES JOU-JERVILLE
LA FIORAIA	GOLDA MANDELL
L'ACQUAIOLA	LOUISE RIEGER
VENDITORI D'OGGETTI SACRI	GIUSEPPE CAVADORE, U. FABBRI, A. PASQUALI
IL GELATIERE	P. BOCCALINO
I MACCARONARI-PIZZAIOLI	E. CANEVARA, A. GASPARONI, R. ALESSANDRIA
IL CIECO	MICHELE SAMPIERI
PRIMO GIOCATORE DELLA MORRA	A. DOLFINI
SECONDO GIOCATORE DELLA MORRA	G. SERPELLON
VENDITORE DI FRUTTA	R. GHIDINI
PRIMA NENELLA	KRISTINA HELIANE
SECONDA NENELLA	MAUD PHILLIPS
TERZA NENELLA	JANE DECK
PRIMO FRATE	PIETRO TORTORICI
SECONDO FRATE	ARNALDO NEUMARKER
UNA CAFONA	HERTHA HEYMAN
IL PALLONARO	E. ZAINI
PRIMO GIOVANE	GEORGE EVERETT
SECONDO GIOVANE	LORENZO FUSCO
LA FANCIULLA	AIDE MUSSINI
IL PAPA	MICHELE SAMPIERI
UNA GIOVANE BALIA	ELVIRA LEVERONI
UNA RAGAZZA	GOLDA MANDELL
ALTRA RAGAZZA	MAUD PHILLIPS
PAZZARIELLO	GIUSEPPE CECCHETTI

GRAND CORPS DE BALLET

Synopsis of Scenery

Act I. Small open square by the sea.
Act II. The garden of Carmela's house.
Act III. The haunts of the Camorra on the outskirts of Naples

Place: Naples.

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Program

FIFTEENTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, MARCH 8, 1914

AT 8 O'CLOCK

Fifteenth Operatic Concert

SUNDAY EVENING, MARCH 8, 1914

AT 8 O'CLOCK

MME. LUCILLE WEINGARTNER . . . . . Soprano
MR. FELIX WEINGARTNER . . . . . Conductor
MR. ERNEST SCHELLING . . . . . Pianist
AND FULL ORCHESTRA OF THE BOSTON OPERA COMPANY

Program

1. OUVERTURE FROM "TANNHAEUSER" . . . . . Wagner
   ORCHESTRA

2. CONCERTO, F MINOR . . . . . Chopin
   MR. SCHELLING AND ORCHESTRA

Intermission

3. INTERMEZZO, B MAJOR . . . . . Schubert
   ORCHESTRA

4. SONGS.
   a. VEILCHEN . . . . . Mozart
   b. NUSSBAUM . . . . . Schumann
   c. DU BIST EIN KIND . . . . . Weingartner
   MME. WEINGARTNER, ACCOMPANIED BY MR. WEINGARTNER

5. VORSPIEL UND LIEBESTOD FROM "TRISTAN UND ISOLDE" . Wagner
   MME. WEINGARTNER AND ORCHESTRA

Steinway Piano Used in This Concert

THE MASON & HAMLIN PIANO IS THE OFFICIAL PIANO OF THE BOSTON OPERA COMPANY

Prices, 25c., 50c., 75c., $1.00. Box seats, $1.50

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L. Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Sixteenth Operatic Concert

SUNDAY EVENING, MARCH 15, 1914

AT 8 O'CLOCK

MELBA-WEINGARTNERS CONCERT

ARTISTS

MME. NELLIE MELBA

MME. LUCILLE WEINGARTNER

MR. FELIX WEINGARTNER

AND FULL ORCHESTRA

OF THE

BOSTON OPERA COMPANY

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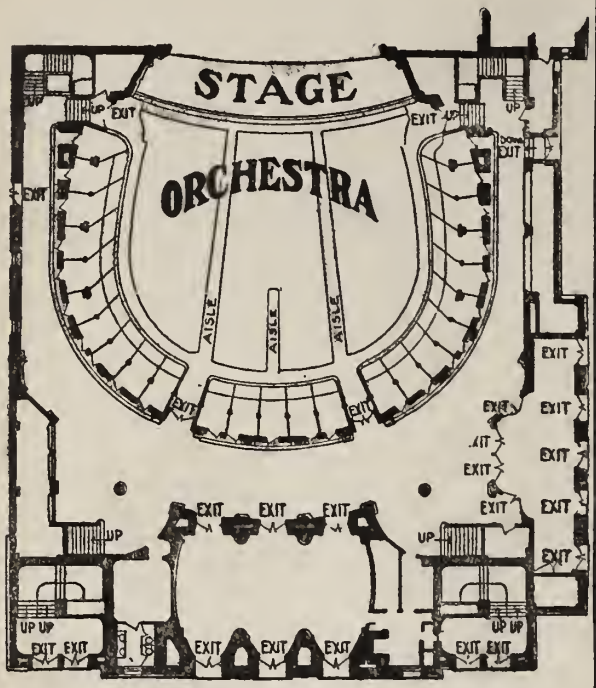
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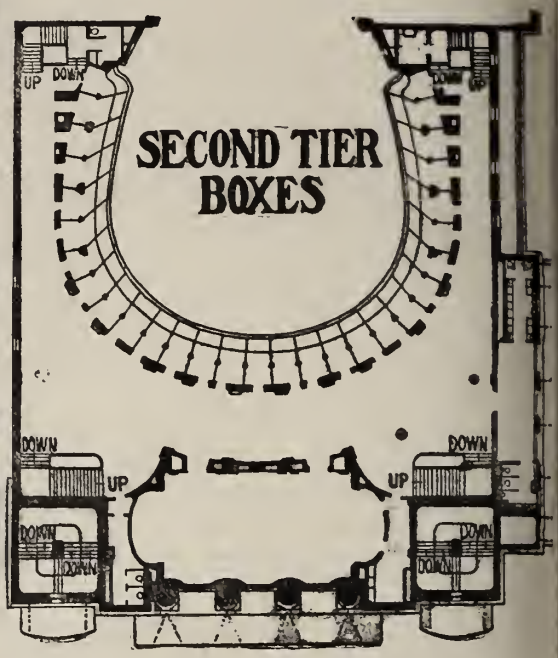
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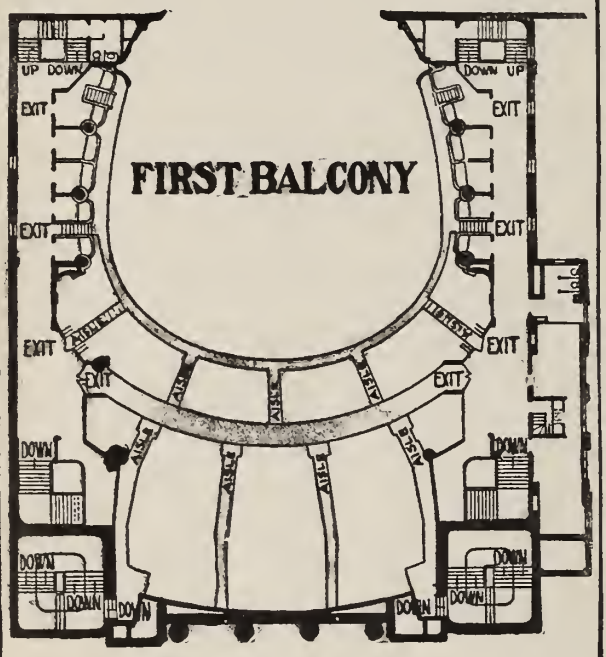
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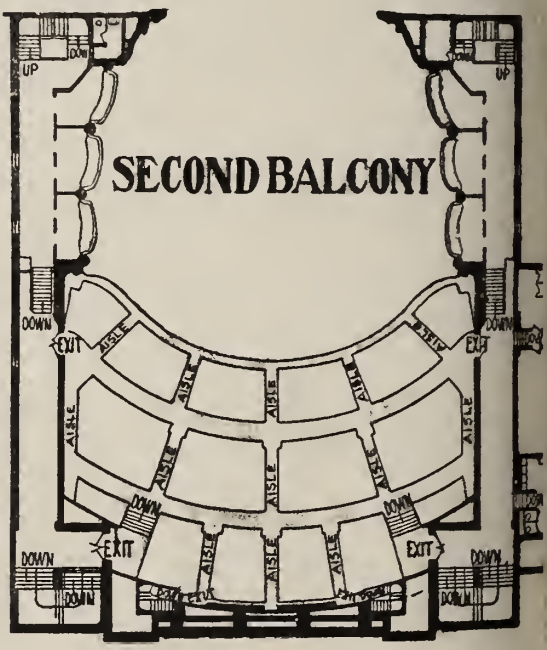
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BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

SIXTEENTH WEEK

Monday Evening, March 9, 1914

at 7 o'clock

Die Meistersinger von Nuernberg

Opera in Three Acts
and Four Scenes

By Wagner

(In German)

MUSICAL DIRECTOR, FELIX WEINGARTNER
MUSICAL ASSISTANT, WALTHER STRARAM
REGISSEUR LEO DEVAUX

(Program continued on second page following)

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" 31	CARMANIA	" 23	LACONIA
Apr. 14	LACONIA	" 30	CARMANIA
" 28	CARMANIA	July 7	FRANCONIA
May 12	FRANCONIA	" 14	CARONIA
" 26	LACONIA	" 21	LACONIA
June 9	FRANCONIA	Aug. 4	FRANCONIA

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WASHINGTON ST.
CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, MARCH 9, 1914

Die Meistersinger von Nuernberg

Cast

WALTHER VON STOLZING, a Young Knight from Franconia . . . . . LEON LAFFITTE
DAVID, Sach's Prentice . . JACQUES JOU-JERVILLE
HANS SACHS, Shoemaker . . . . PAOLO LUDIKAR
SIXTUS BECKMESSER, Townclerk, . . OTTO GORITZ
VEIT POGNER, Goldsmith, . . TADDEO WRONSKI
KUNZ VOGELGESANG, Furrier, ERNESTO GIACCONE
BALTHASAR ZORN, Pewterer . . . . LOUIS DERU
AUGUSTIN MOSER, Tailor . . . . . LEO DEVAUX
ULRICH EISSLINGER, Grocer . . LORENZO FUSCO
KONRAD NACHTIGALL, Tinsmith . GEORGE EVERETT
FRITZ KOTHNER, Baker . . . RAMON BLANCHART
HERMANN ORTEL, Soapboiler . . . ALBAN GRAND
HANS FOLTZ, Coppersmith . . MICHELE SAMPIERI
HANS SCHWARTZ, Stocking Weaver HOWARD WHITE
NACHTWAECHTER . . . ARISTODEMO SILLICH
EVA, Pogner's Daughter . . LUCILLE WEINGARTNER
MAGDALENE, Eva's Nurse . . . LYDIA RIENSKAIA

Burghers and Women of all Guilds, Journeyman, Apprentices, Girls, People.

Synopsis of Scenery

Scene: Nuremberg. Period: About the middle of the sixteenth century

Act I. Interior of St. Katherine's Church.
Act II. A Street, with the Houses of Pogner and Sachs.
Act III. Scene 1. Sachs' Workshop.
Scene 2. An Open Meadow on the Pegnitz.

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT

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Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amesaga.

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- **TOSCA** (Puccini). Preghiera — "Vissi d'arte e d'amore." (Prayer — For love and art I've lived.) In Italian, with orchestra.

A 5249
- **DON GIOVANNI** (Mozart). "Batti, Batti." (Chide me, chide me.) In Italian, with orchestra.
- **LE NOZZE DI FIGARO** (Mozart). "Deh vieni non tardar." (Oh why so long delaying?) In Italian, with orchestra.

A 5250
- **MADAM BUTTERFLY** (Puccini), "Ancora un passo." (There is one step more.) In Italian, with orchestra.
- **MADAM BUTTERFLY** (Puccini.) "Un bel di, vedremo." (One fine day.) In Italian, with orchestra.

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Grand Opera Records sent to your home on approval.

Columbia

Columbia Records — Note the Notes

Columbia Graphophone Co.

PHONE OXFORD 1893

174 Tremont St., Boston

Program

BOSTON OPERA HOUSE

SPECIAL PERFORMANCE

OF

OTELLO

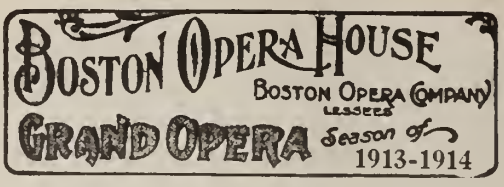
Wednesday, March 11, 1914

at 2 o'clock

SEASON OF GRAND OPERA

1913-1914

HENRY RUSSELL, Managing Director



Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SIXTEENTH WEEK

Wednesday Matinee, March 11, 1914

at 2 o'clock

SPECIAL PERFORMANCE OF

Otello

Opera in Four Acts

BY VERDI

(In Italian)

MUSICAL DIRECTOR, FELIX WEINGARTNER
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

Otello

Cast

OTELLO	GIOVANNI ZENATELLO
IAGO	MARIO ANCONA
CASSIO	GAETANO PINI-CORSI
RODERIGO	LORENZO FUSCO
LODOVICO	JOSÉ MARDONES
MONTANO	ATTILIO PULCINI
UN ARALDO	PIETRO TORTORICI
DESDEMONA	LUCILLE WEINGARTNER
EMILIA	ELVIRA LEVERONI

Soldiers, Sailors, Cypriots, Children, etc.

Period . . . . . Fifteenth Century

Synopsis of Scenery

Act I. Outside the Castle in Cypro.
Act II. A Hall and Garden of the Castle.
Act III. The Great Hall of the Castle.
Act IV. The Bedroom of Desdemona.

MASON & HAMLIN PIANOS USED

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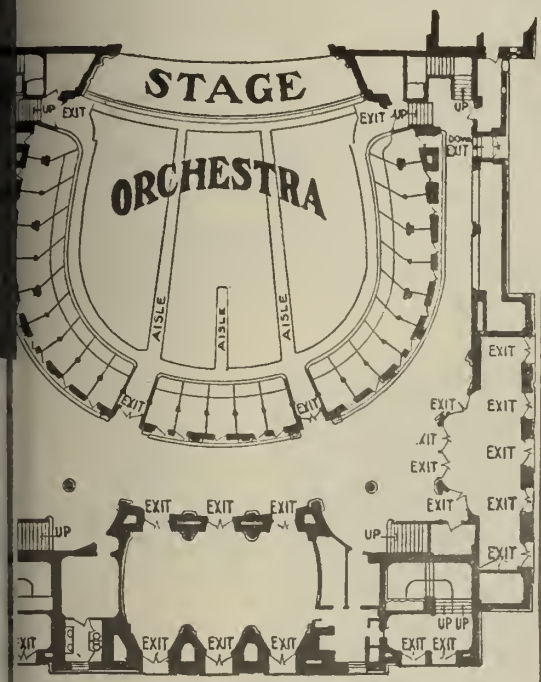
Official Surgeon, Dr. G. De-Amezaga.

NOTICE

In consequence of the sudden illness of Madam Lucille Weingartner, Miss Luisa Villani has kindly consented to sing in this afternoon's performance.

THE MANAGEMENT.

EXIT PLANS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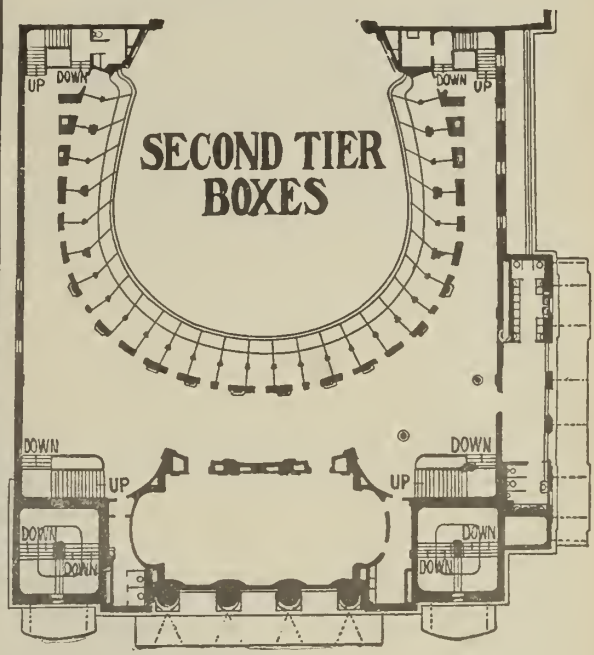
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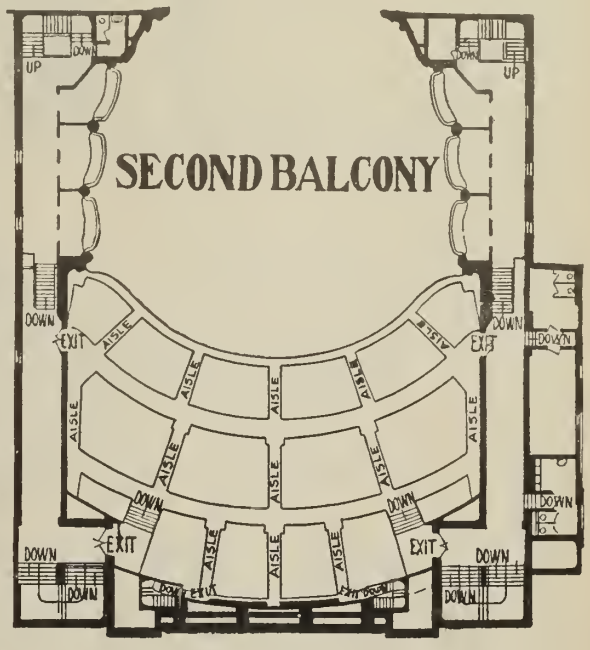
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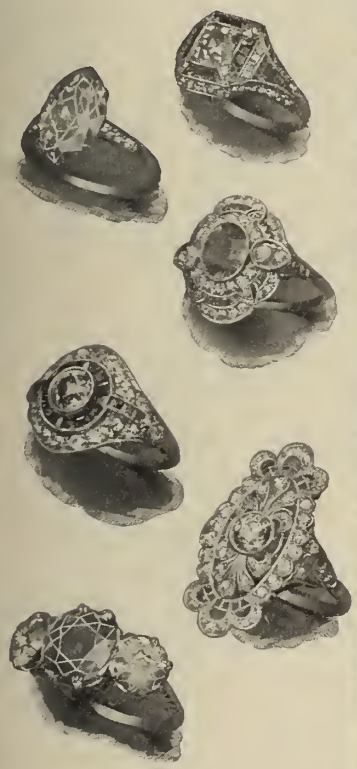

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BOSTON OPERA COMPANY
LIMITED
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SIXTEENTH WEEK

Wednesday Evening, March 11, 1914

at 7.30 o'clock

Don Giovanni

Opera in Two Acts
and Seven Scenes

By MOZART

(In Italian)

MUSICAL DIRECTOR, FELIX WEINGARTNER
MUSICAL ASSISTANT, WALTHER STRARAM
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

ALL THIS WEEK

will be displayed

The Newest Fashion Ideas for Spring, 1914

You are cordially invited to attend this entertaining exhibition and learn authoritatively what is forecasted for correct wear during the coming season.

JORDAN MARSH COMPANY

BIGELOW KENNARD & CO.

Diamond and Pearl Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, MARCH 11, 1914

Don Giovanni

Cast

DON GIOVANNI	VANNI MARCOUX
IL COMMENDATORE	JOSÉ MARDONES
DONNA ANNA	EMMY DESTINN
DON OTTAVIO	VINCENZO TANLONGO
DONNA ELVIRA	ELIZABETH AMSDEN
LEPORELLO	PAOLO LUDIKAR
MASETTO	LUIGI TAVECCHIA
ZERLINA	ALICE NIELSEN

Corps de Ballet

Synopsis of Scenery

Act I. Scene 1. The Garden of the Commandant.
Scene 2. A tree-shaded Walk, with Inn and Don Giovanni's Villa.
Scene 3. Ballroom.

Act II. Scene 1. A small place before the City Gate in Seville, with Elvira's Villa.
Scene 2. Rotunda.
Scene 3. Churchyard, with Equestrian Statue of the Commandant.
Scene 4. Dining-room of Don Giovanni.

THE HARPSICHORD USED IN DON GIOVANNI IS MANUFACTURED AND LOANED BY CHICKERING & SONS

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT

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Official Surgeon, Dr. G. De-Amesaga.

Nielsen

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY

GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SIXTEENTH WEEK

Friday Evening, March 13, 1914

at 8 o'clock

Carmen

Opera in Four Acts

BY BIZET

(In French)

MUSICAL DIRECTOR, FELIX WEINGARTNER
MUSICAL ASSISTANT, ALEXANDER SMALLENS
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

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BIGELOW KENNARD & CO.

Diamond and Pearl Pendants

WASHINGTON ST.
CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, MARCH 13, 1914

Carmen

Cast

DON JOSE	LUCIEN MURATORE
ESCAMILLO	HENRI DANGES
ZUNIGA	ALBAN GRAND
MORALES	GEORGE EVERETT
LILLAS PASTIA	ARMANDO AGNINI
CARMEN	MARIA GAY
FRASQUITA	KRISTINA HELIANE
MERCEDES	JESKA SWARTZ-MORSE
EL DANCAIRO	LEO DEVAUX
EL REMENDADO	ERNESTO GIACCONE
MICAELA	MYRNA SHARLOW

Solo Dance Performed by

SIGNORINA DOLORES GALLI

[Dragoons, Smugglers, Gypsies, Cigarette-girls. Street-boys, etc.

Period . . . . 1820 . . . . Seville

Synopsis of Scenery

Act I. A Square in Seville.

Act II. Lillas Pastia's Tavern on the Bastion in Seville.

Act. III. A Rocky Pass in Biscayan country.

Act IV. Street in Seville, outside the Plaza Dos Toros.

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Maria Gay

THERE is a record of the song of seduction from Samson and Delilah—"Mon coeur s'ouvre a ta voix"—listed in the catalog of Columbia Double-Disc Records. It ranks among the three most remarkable recordings ever made in this country or in Europe.

Maria Gay made that record and in making it gave a wonderful interpretation to one of the most famous arias in the entire contralto repertoire.

The recording has caught every smallest detail of significant expression. The tonal quality is remarkable, even sensational. It is in truth the voice of Delilah.

If you haven't already heard that one record, go to your nearest Columbia dealer and ask him to play it over for you. It will be a revelation of what modern recording is capable of.

Ask for a copy of that catalog, too. It presents all the important and well known arias from nearly 100 grand operas. And there are other Gay records among them.

Maria Gay

The Notable Spanish Contralto

(Singing exclusively for the Columbia)

Among the most interesting figures to be found in current operatic affairs in America is Mme. Maria Gay, whose unique impersonation of the wayward heroine in "Carmen," especially, has attracted world-wide notice, and who has during the past four seasons duplicated in this country the success which for several years previously had fallen to her share in practically all of the great centers of opera in Europe.

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LESSEES
GRAND OPERA SEASON OF 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SIXTEENTH WEEK

Saturday Matinee, March 14, 1914

at 2 o'clock

Aida

Opera in Four Acts

BY VERDI

(In Italian)

MUSICAL DIRECTOR, FELIX WEINGARTNER
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALE

(Program continued on second page following)

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, MARCH 14, 1914

Aida

Cast

IL RE	MICHELE SAMPIERI
AMNERIS	MARIA GAY
AIDA	LUCILLE WEINGARTNER
RADAMES	GIOVANNI ZENATELLO
RAMFIS	JOSÉ MARDONES
AMONASRO	MARIO ANCONA
UN MESSAGGIERO	LORENZO FUSCO
UNA SACERDOTESSA	MYRNA SHARLOW

Priests, Priestesses, Ministers, Captains, Soldiers, Functionaries, Slaves and Ethiopian Prisoners, Egyptian People, etc.

Grand Corps de Ballet

The action takes place at Memphis and at Thebes during the reign of the Pharaohs.

Synopsis of Scenery

Act I. 1st Scene. Hall in the Palace of the King at Memphis.
2d Scene. Interior of the Temple of Vulcan at Memphis.

Act II. 1st Scene. A Hall in the apartments of Amneris.
2d Scene. An entrance to the city of Thebes.

Act III. Shores of the Nile.
(Iside's Temple on the granite rocks.)

Act IV. 1st Scene. Hall in the Royal Palace.
2d Scene. Interior of the Temple of Vulcan.

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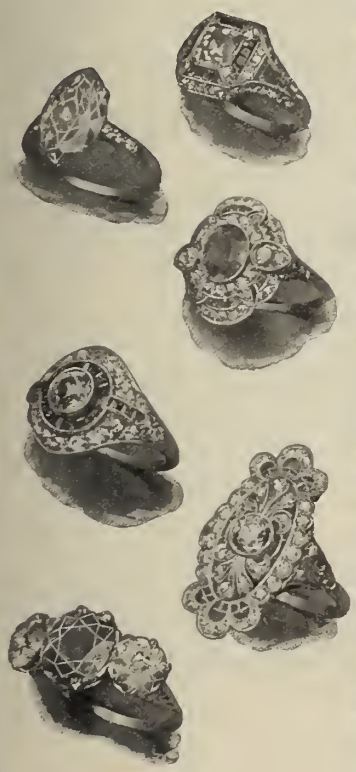

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LESSEE
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Grand Opera

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1913-1914

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Managing Director

SIXTEENTH WEEK

Saturday Evening, March 14, 1914

at 8 o'clock

Madama Butterfly

(In Italian)

(Founded on the book of John Luther Long and the drama of David Belasco)

Opera in Three Acts

BY PUCCINI

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

ALL THIS WEEK

will be displayed

The Newest Fashion Ideas for Spring, 1914

You are cordially invited to attend this entertaining exhibition and learn authoritatively what is forecasted for correct wear during the coming season.

JORDAN MARSH COMPANY

BIGELOW KENNARD & CO.

Diamond and Pearl Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY EVENING, MARCH 14, 1914

Madama Butterfly

NOTE.— The public is requested to note that there will be only one interval of sufficient length to leave their seats in to-night's performance. This interval will be between Act I and Act II, as the intermission between the second and third acts of "Madama Butterfly" will not exceed ten minutes.

Cast

First intermission will be 25 minutes.

Second intermission will be 10 minutes.

Owing to the State Laws prohibiting the appearance of children on the stage, the management is obliged to substitute a doll in place of the child in the last two acts.

MADAMA BUTTERFLY . ALICE NIELSEN
SUZUKI . . . . . ELVIRA LEVERONI
KATE PINKERTON . ELIZABETH REESIDE
B. F. PINKERTON . VINCENZO TANLONGO
SHARPLESS . . . RAMON BLANCHART
GORO . . . . . GAETANO PINI-CORSI
IL PRINCIPE YAMADORI, ATTILIO PULCINI
LO ZIO BONZO . . ARISTODEMO SILLICH
YAKUSIDE . . . . PIETRO TORTORICI
IL COMMISSARIO IMPERIALE, ARNALDO NEUMARKER
L'UFFICIALE DEL REGISTRO, LORENZO FUSCO
LA MADRE DI CIO-CIO-SAN, GOLDA MANDELL
LA ZIA . . . . . LOUISE RIEGER
LA CUGINA . . . . . AIDE MUSSINI

Period, 1900 . . . . . Nagasaki, Japan

Synopsis of Scenery

Act I. A cottage on the hill of Nagasaki Bay.
Act II. Interior of Butterfly's cottage.
Act III. Same as Act II.

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT

Paris Agent. G. Astruc & Cie.
Milan Agent. Mr. Franco Fano.
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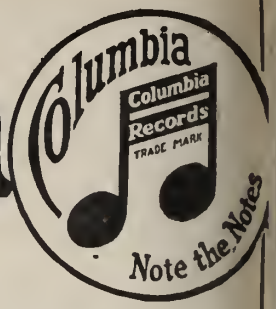
Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

Columbia



DOUBLE DISC **RECORDS** *by*

ALICE NIELSEN

MISS ALICE NIELSEN

THE COLUMBIA GRAPHOPHONE COMPANY takes pleasure in announcing exclusive records by ALICE NIELSEN. These are notable reproductions of the great soprano's voice—unusually natural and preëminently artistic. Each record has been approved by NIELSEN personally and carries her autograph.

Any COLUMBIA dealer will be pleased to play the following NIELSEN records for you:

A 5248
- **MEFISTOFELE** (Boito). "L'altra notte in fondo al mare." (The other night into the deep sea.) In Italian, with orchestra.
- **TOSCA** (Puccini). Preghiera—"Vissi d'arte e d'amore." (Prayer—For love and art I've lived.) In Italian, with orchestra.

A 5249
- **DON GIOVANNI** (Mozart). "Batti, Batti." (Chide me, chide me.) In Italian, with orchestra.
- **LE NOZZE DI FIGARO** (Mozart). "Deh vieni non tardar." (Oh why so long delaying?) In Italian, with orchestra.

A 5250
- **MADAM BUTTERFLY** (Puccini). "Ancora un passo." (There is one step more.) In Italian, with orchestra.
- **MADAM BUTTERFLY** (Puccini.) "Un bel di, vedremo." (One fine day.) In Italian, with orchestra.

Grand Opera Records sent to you home on approval

Miss Nielsen's voice is a splendid high lyric soprano, rich, velvety and instinct with color and expression. It is beyond doubt one of the best recording voices now to be found, and her records recently made in the Columbia laboratory will charm all who appreciate operatic singing of the highest order.

No one thing gives so much real pleasure, to so many people, for so long a time, at so little cost, as a Columbia Grafonola—"the one incomparable musical instrument."

PRICES FROM $25 TO $500

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COLUMBIA GRAPHOPHONE COMPANY

TELEPHONE, OXFORD 1893 — 174 TREMONT STREET, BOSTON, MASS.

Program

SIXTEENTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, MARCH 15, 1914

AT 8 O'CLOCK

Sixteenth Operatic Concert

SUNDAY EVENING, MARCH 15, 1914

AT 8 O'CLOCK

MME. NELLIE MELBA . . . . . Soprano
MME. LUCILLE WEINGARTNER . . . . . Soprano
MR. FELIX VON WEINGARTNER . . . . . Conductor
AND FULL ORCHESTRA OF THE BOSTON OPERA COMPANY

Program

1. OUVERTURE, "LEONORA (3)" . . . . . Beethoven
ORCHESTRA

2. ARIA FROM "NOZZE DI FIGARO" . . . . . Mozart
MME. MELBA

3. BY REQUEST. "LIEBESTOD" FROM "TRISTAN UND ISOLDE" . . . . . Wagner
MME. WEINGARTNER

Intermission

4. AUFFORDERUNG ZUM TANZ (*Invitation to the Dance*) . . . . . Weber
TRANSCRIPTION FOR ORCHESTRA BY WEINGARTNER
ORCHESTRA

5. "AVE MARIA" FROM "OTELLO" . . . . . Verdi
MME. MELBA

6. SONGS. a. OBSTINATION . . . . . Fontainailles
b. ROCHES INACCESSIBLES . . . . . Composer Unknown
c. SCHIFFERLIEDCHEN . . . . . Weingartner
MME. WEINGARTNER, ACCOMPANIED BY MR. WEINGARTNER

7. OUVERTURE, "FREISCHUETZ" . . . . . Weber
ORCHESTRA

MASON & HAMLIN PIANOS USED

The Orchestra

Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mitaraki, P., 1st Violin
Moore, F. B., Trumpet
Nappi, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L. Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

NEXT WEEK

Seventeenth Operatic Concert

SUNDAY EVENING, MARCH 22, 1914

AT 8 O'CLOCK

WEINGARTNERS
KUBELIK
CONCERT

AND FULL ORCHESTRA

OF THE

BOSTON OPERA COMPANY

Prices: From 50c to $2.00 Box Seats, $2.50

MR. KUBELIK USES THE MASON & HAMLIN PIANO EXCLUSIVELY

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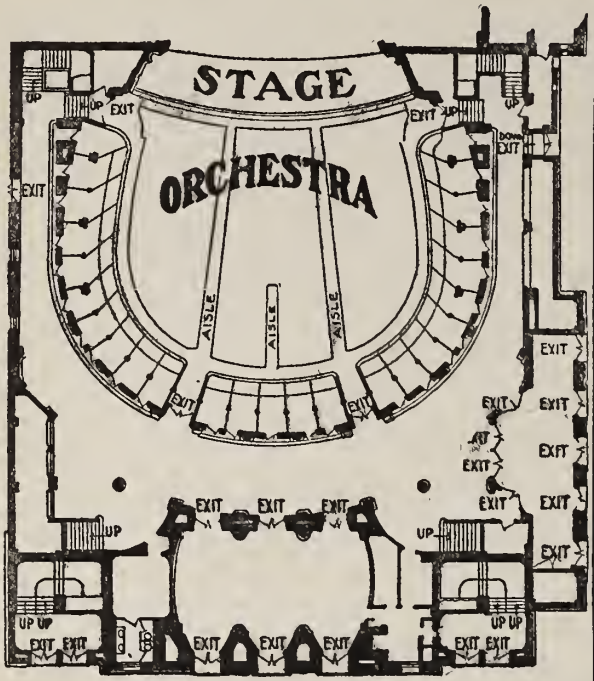
STAGE
ORCHESTRA
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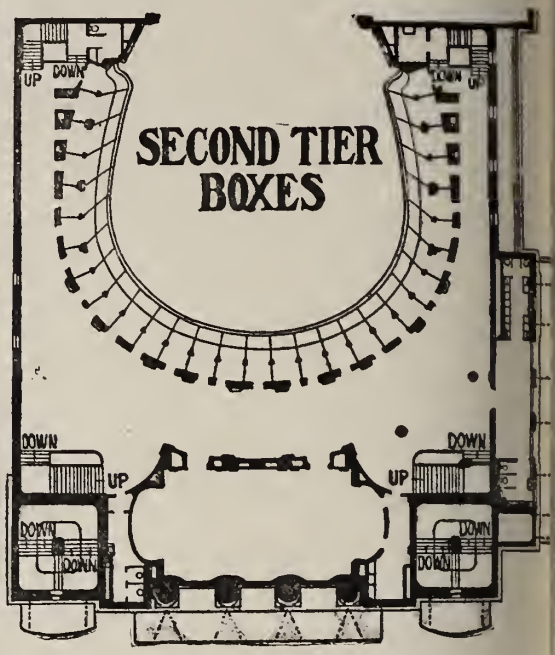
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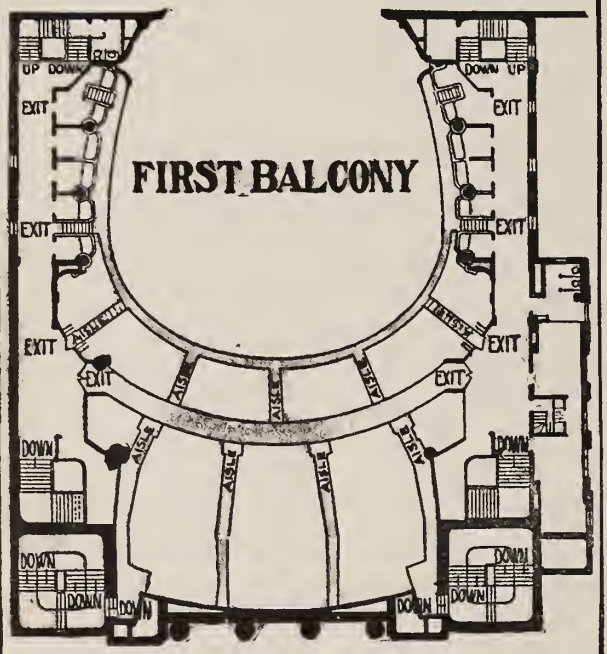
FIRST BALCONY
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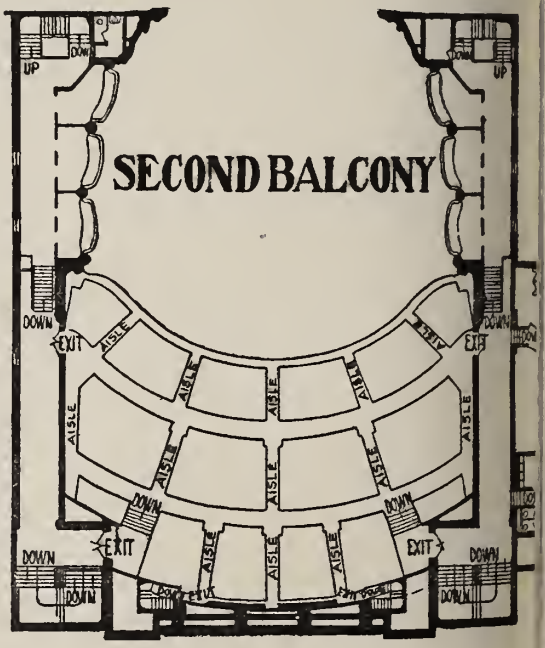
SECOND BALCONY
AISLE
EXIT
UP
DOWN

SMITH PATTERSON COMPANY

Diamond Jewelry

52 Summer St.

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SEVENTEENTH WEEK

Monday Evening, March 16, 1914

at 8.00 o'clock

Acts Two and Three of

Romeo et Juliette

BY GOUNOD

(In French)

MUSICAL DIRECTOR, CHARLES STRONY
MUSICAL ASSISTANT, ALEXANDER SMALLENS
REGISSEUR LEO DEVAUX

Followed by Acts Three and Four of

La Boheme

(In Italian)

BY PUCCINI

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

BOSTON
96-98 WASHINGTON STREET

NEW YORK
601 FIFTH AVENUE

A. H. DAVENPORT COMPANY

AT REDUCTIONS OF FROM 10% TO 50% WE OFFER TO OUR REGULAR PATRONS OUR ENTIRE COLLECTION OF FURNITURE, FABRICS, BOTH MODERN AND ANTIQUE, WALL PAPERS AND DOMESTIC FURNISHINGS, PENDING REMOVAL TO OUR NEW PREMISES 573 BOYLSTON STREET.

BIGELOW KENNARD & CO.

Diamond and Pearl Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, MARCH 16, 1914

Second and Third Acts of

Romeo et Juliette

THE DUKE OF VERONA, TADDEO WRONSKI
CAPULET . . . . . ALBAN GRAND
TYBALT . . . . . LOUIS DERU
GREGORY . . . . MICHELE SAMPIERI
PARIS . . . . . GEORGE EVERETT
ROMEO . . . . . LUCIEN MURATORE
MERCUTIO . . . . . HENRI DANGES
BENVOLIO . . . . . LORENZO FUSCO
STEPHANO . . . JESKA SWARTZ-MORSE
FRIAR LAURENCE . . VANNI MARCOUX
GERTRUDE . . . . . LYDIA RIENSKAIA
JULIETTE . . . . . NELLIE MELBA

Corps de Ballet

Synopsis of Scenery

ACT II. The Garden of Juliet.
ACT III. Scene 1. The Cell of Friar Laurence.
Scene 2. A Public Square before Capulet's Palace.

followed by Third and Fourth Acts of

La Boheme

RODOLFO . . . VINCENZO TANLONGO
MARCELLO . . . . . HENRY DANGES
SCHAUNARD . . . . ATTILIO PULCINI
COLLINE . . . . . JOSÉ MARDONES
MIMI . . . . . NELLIE MELBA
MUSETTA . . . MARGHERITA BERIZA
SERGENTE DEI DOGANIERI,
PIETRO TORTORICI

Students, Work Girls, Citizens, Shop-Keepers, Street Venders, Soldiers, Restaurant Waiters, Boys, Girls, Etc.

Time, about 1830 Place, in Paris

Synopsis of Scenery

Act III. La Barrière d'Enfer (The Gate of Hell). Early morning of a day in February.
Act IV. Same as Act I.

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT.

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Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

Maria Gay

THERE is a record of the song of seduction from Samson and Delilah—"Mon coeur s'ouvre a ta voix"—listed in the catalog of Columbia Double-Disc Records. It ranks among the three most remarkable recordings ever made in this country or in Europe.

Maria Gay made that record and in making it gave a wonderful interpretation to one of the most famous arias in the entire contralto repertoire.

The recording has caught every smallest detail of significant expression. The tonal quality is remarkable, even sensational. It is in truth the voice of Delilah.

If you haven't already heard that one record, go to your nearest Columbia dealer and ask him to play it over for you. It will be a revelation of what modern recording is capable of.

Ask for a copy of that catalog, too. It presents all the important and well known arias from nearly 100 grand operas. And there are other Gay records among them.

Maria Gay

The Notable Spanish Contralto

(Singing exclusively for the Columbia)

Among the most interesting figures to be found in current operatic affairs in America is Mme. Maria Gay, whose unique impersonation of the wayward heroine in "Carmen," especially, has attracted world-wide notice, and who has during the past four seasons duplicated in this country the success which for several years previously had fallen to her share in practically all of the great centers of opera in Europe.

IMPORTANT NOTICE

All Columbia records may be played on Victor talking machines. Likewise, all Columbia Grafonolas will play Victor records.

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174 Tremont Street, Boston

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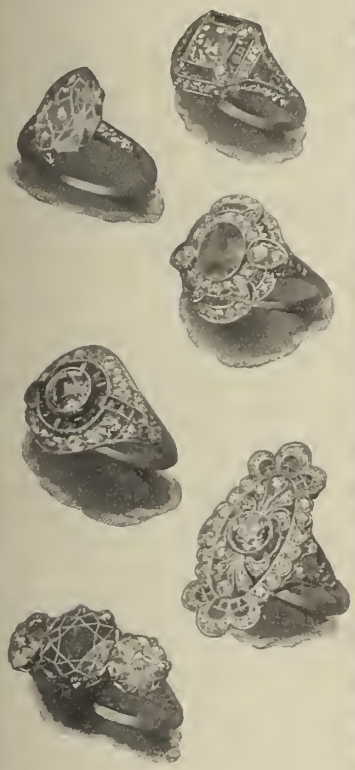

Diamond Jewelry

52 Summer St.

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913–1914

HENRY RUSSELL
Managing Director

SEVENTEENTH WEEK

Wednesday Evening, March 18, 1914

at 8 o'clock

Manon

BY MASSENET

(In French)

MUSICAL DIRECTOR, EDOUARD TOURNON
MUSICAL ASSISTANT, FRANK WALLER
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

BOSTON
96-98 WASHINGTON STREET

NEW YORK
601 FIFTH AVENUE

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BIGELOW KENNARD & CO.

Diamond and Pearl Pendants

WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, MARCH 18, 1914

Manon

Cast

MANON . . . . JENNIE DUFAU (debut)
POUSSETTE . . . . . LEA CHOISEUL
JAVOTTE . . . . . LOUISE RIEGER
ROSETTE / LA SERVANTE . ERNESTINE GAUTHIER
LE CHEVALIER DES GRIEUX
LUCIEN MURATORE
LESCAUT . . . . . HENRI DANGES
LE COMTE DES GRIEUX, TADDEO WRÒNSKI
GUILLOT DE MONTFONTAINE
ERNESTO GIACCONE
DE BRETIGNY . . . . . ALBAN GRAND
L'HOTELIER . . . . LUIGI TAVECCHIA

Solo Dance by Miss D. Galli.

Grand Corps de Ballet.

Synopsis of Scenery

Act I. Court of the Inn of Amiens.
Act II. Apartment of Des Grieux and Manon.
Act III { a. Cours-la-Reine. b. Reception room of Seminary of St. Sulpice.
Act IV. The road to Havre.

MASON & HAMLIN PIANOS USED

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WEINGARTNER — in Opera

"The World Renowned Conductor"

and . . .

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The Columbia Graphophone Co.

announce two great Orchestral Recordings — on a new Double Disc Record:

No. 5464 { **Tristan und Isolde, "Isolde's Liebestod"**
Invitation to the Dance (*Weber*)

By the COLUMBIA SYMPHONY ORCHESTRA — Felix Weingartner, Conductor.

ALSO

Two Arias, sung by LUCILLE WEINGARTNER-MARCEL, the eminent Soprano:

Record No. 5482 { **Otello** (*Verdi*), **"Ave Maria"**
Du Bist Ein Kind (*Weingartner*)

With COLUMBIA SYMPHONY ORCHESTRA accompaniment—Felix Weingartner, Cond.

In the quiet of your home you can hear the records best suited to your mood — all the music of all the world is at your command the first day you possess a Grafonola.

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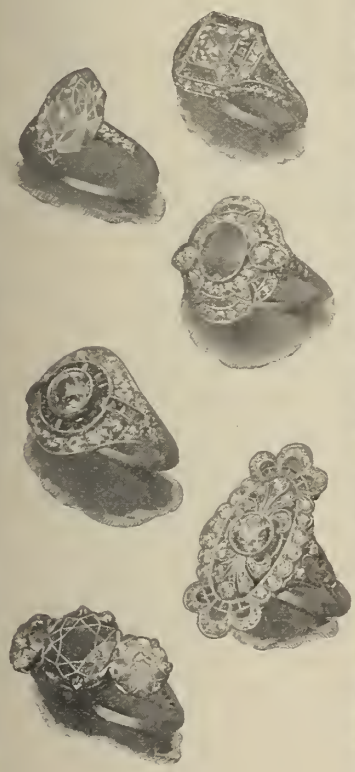
SMITH PATTERSON COMPANY



Diamond Jewelry

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BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SEVENTEENTH WEEK

Friday Evening, March 20, 1914

at 8 o'clock

Rigoletto

Opera in Four Acts

By Verdi

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

FRIDAY EVENING, MARCH 20, 1914

Rigoletto

Cast

IL DUCA DI MANTOVA	LEON LAFFITTE
RIGOLETTO	PASQUALE AMATO
SPARAFUCILE	JOSE MARDONES
CONTE MONTERONE	A. SILLICH
MARULLO	ATTILIO PULCINI
BORSA	ERNESTO GIACCONE
CONTE DI CEPRANO	G. SERPELLON
GILDA	FELICE LYNE (debut)
GIOVANNA	GOLDA MANDELL
MADDALENA	MARIA GAY
CONTESSA CEPRANO,	KRISTINA HELIANE
UN PAGGIO	MAUD PHILLIPS

Courtiers, Cavaliers, Pages, Attendants, etc.
Grand Corps de Ballet

Synopsis of Scenery

Act I. Ballroom in the Palace of the Duke of Mantova.

Act II. Rigoletto's House.

Act III. Hall in the Ducal Palace.

Act IV. A desolate place on the shore of the Mincio River.

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Diamond Jewelry

52 Summer St.

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SEVENTEENTH WEEK

Saturday Matinee, March 21, 1914

at 1.45 o'clock

Tosca

Opera in Three Acts

BY PUCCINI

(In Italian)

MUSICAL DIRECTOR, FELIX WEINGARTNER
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

Followed by the first act of
DELIBES' BALLET

Coppelia

Arranged by Signor Giuseppe Cecchetti

MUSICAL DIRECTOR, ANTHONY DUBOIS

(Program continued on second page following)

BOSTON
96-98 WASHINGTON STREET

NEW YORK
601 FIFTH AVENUE

A. H. DAVENPORT COMPANY

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NOTICE

In consequence of the sudden illness of Madam Weingartner, Madam Amsden has kindly consented to sing the role of Tosca in this afternoon's performance.

THE MANAGEMENT

BIGELOW KENNARD & CO.

Diamond and Pearl Pendants

WASHINGTON ST.
CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, MARCH 21, 1914

Tosca

Cast

FLORIA TOSCA . LUCILLE WEINGARTNER
MARIO CAVARADOSSI GIOVANNI ZENATELLO
BARONE SCARPIA . . VANNI MARCOUX
CESARE ANGELOTTI . MICHELE SAMPIERI
IL SACRESTANO . . LUIGI TAVECCHIA
SPOLETTA . . . ERNESTO GIACCONE
SCIARRONE . . . . ATTILIO PULCINI
UN CARCERIERE . PIETRO TORTORICI
UN PASTORE . . ERNESTINE GAUTHIER

Soldiers, Police Agents, Ladies, Nobles, Citizens, Artisans, Etc.

Synopsis of Scenery

Act I. Interior of the Church of St. Andrea della Valle, Rome.
Act II. Scarpia's room in the Farnese Palace, Rome.
Act III. Platform of the Castle of St. Angelo, Rome.

Followed by the first act of
DELIBES' BALLET

Coppelia

Cast

SWANILDA . . . . . DOLORES GALLI
FRANTZ . . . . . PAULE BOS
LA POUPÉE . . . . . INA CALDWELL
COPPELIUS . . . GIUSEPPE CECCHETTI
LE BOURGMESTRE . ATTILIO PULCINI

MUSICAL DIRECTOR, ANTHONY DUBOIS

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT.

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Milan Agent. Mr. Franco Fano.
Costumes made by Mrs. M. Pellegrini and Jules Muelle.
Foreign Costumes by C. Chiappa, of Milan.
Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
Official Physician, Dr. Wm. R. P. Emerson.
Official Surgeon, Dr. G. De-Amezaga.

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WEINGARTNER — in your home

The Composer-Conductor

The Columbia Graphophone Co.

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Invitation to the Dance (*Weber*)

By the COLUMBIA SYMPHONY ORCHESTRA — Felix Weingartner, Conductor.

ALSO

Two Arias, sung by LUCILLE WEINGARTNER-MARCEL, the eminent Soprano:

Record No. 5482 { **Otello** (*Verdi*), **"Ave Maria"**
Du Bist Ein Kind (*Weingartner*)

With COLUMBIA SYMPHONY ORCHESTRA accompaniment—Felix Weingartner, Cond.

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BOSTON OPERA HOUSE
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LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

SEVENTEENTH WEEK

Saturday Evening, March 21, 1914

at 8 o'clock

Samson et Dalila

Opera in Three Acts and Four Tableaux

BY SAINT-SAËNS

(In French)

MUSICAL DIRECTOR, EDOUARD TOURNON
MUSICAL ASSISTANT, WALTHER STRARAM
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

BOSTON
96-98 WASHINGTON STREET

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601 FIFTH AVENUE

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY EVENING, MARCH 21, 1914

Samson et Dalila

On account of the elaborate nature of the production an interval of 25 minutes will be necessary between the first and second acts, and 30 minutes between the second and third acts.

Cast

DALILA . . . . . MARIA GAY
SAMSON . . . . . LEON LAFFITTE
LA GRAND PRETRE . . . HENRI DANGÈS
ABIMELECH . . . . JOSÉ MARDONES
UN VIEILLARD HEBREU PAOLO LUDIKAR
UN MESSAGER PHILISTIN LOUIS DERU
PREMIER PHILISTIN ERNESTO GIACCONE
DEUXIEME PHILISTIN . . ALBAN GRAND

Grand Corps de Ballet

Solo Dance performed by
SIGNORINA DOLORES GALLI

Synopsis of Scenery

Act I. A Public Square in the City of Gaza, in Palestine.

Act II. The Valley of Soreck in Palestine. Dalila's Dwelling.

Act III. Scene 1. The Prison at Gaza.
Scene 2. Interior of the Temple of Dagon.

(Scenery Painted by Mr. P. Stroppa.)

MASON & HAMLIN PIANOS USED

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Program printed by The Sparrell Print.
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Official Surgeon, Dr. G. De-Amezaga.

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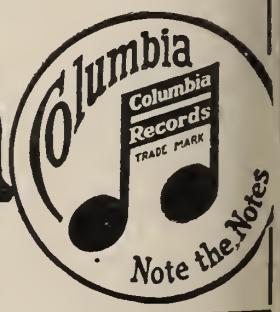


GRAPHOPHONE COMPANY

174 Tremont Street, Boston

Phone Oxford 1893

Program

SEVENTEENTH OPERATIC CONCERT

Boston Opera House

SUNDAY EVENING, MARCH 22, 1914

AT 8 O'CLOCK

Last Concert of the Season

SUNDAY EVENING, MARCH 22, 1914

AT 8 O'CLOCK

MME. LUCILLE WEINGARTNER . . . . . Soprano
MR. JAN KUBELIK . . . . . Violinist
MR. FELIX WEINGARTNER . . . . . Conductor
And Full Orchestra of the BOSTON OPERA COMPANY

Program

1. OUVERTURE "OBERON" . . . . . Weber
ORCHESTRA

2. CONCERTO D MAJOR . . . . . Mozart
ALLEGRO
ANDANTE CANTABILE
RONDO
MR. KUBELIK

3. SONGS: a. SCHAEFERS SONNTAGSLIED (Shepherd's Sunday Song)
b. WELKE ROSE (Crushed Rose) } . Weingartner
MME. WEINGARTNER AND ORCHESTRA

Intermission

4. BY REQUEST: AUFFORDERUNG ZUM TANZ (Invitation to the Dance) . . . Weber
Transcription for Orchestra by Mr. Weingartner
ORCHESTRA

5. SONGS: a. GLUECK IN DEN STROM
b. UNTER STERNEN (Among the Stars) } . . . . . Weingartner
MME. WEINGARTNER AND ORCHESTRA

6. CONCERTO E MINOR . . . . . Mendelssohn
ALLEGRO MOLTO APPASSIONATO
ANDANTE
ALLEGRO MOLTO VIVACE
MR. KUBELIK

MR. KUBELIK USES THE MASON & HAMLIN PIANO EXCLUSIVELY

The Orchestra

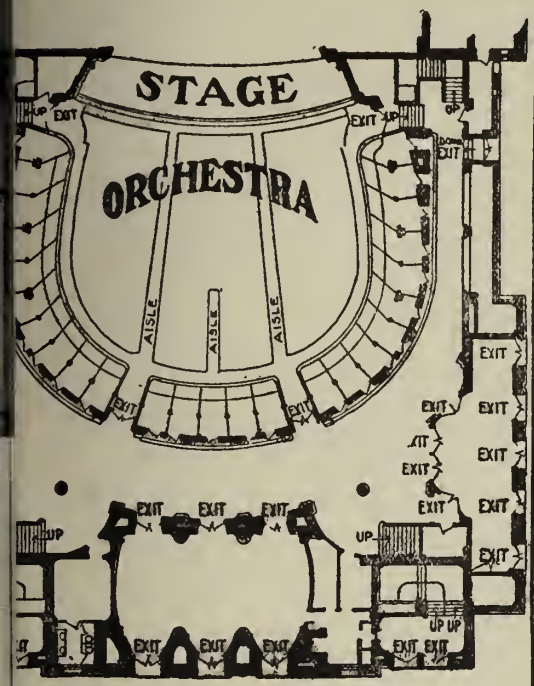
Arey, M., Clarinet
Bancroft, I., 1st Violin
Barleben, P., Cello
Beck, W. J., 1st Violin
Berenguer, A. C., Harp
Besserer, L., 1st Violin
Bettoney, F., Bassoon
Bodge, P. T., 2d Violin
Brenton, H. E., Trumpet
Britt, H., Cello
Brown, P. M., Cello
Caputo, D., Horn
Coha, C., Contrabasso
Cook, T., 2d Violin
Currier, B. H., Cello
Couch, H. E., Contrabasso
Dalbeck, L. E., Cello
Dietsch, C. A., Bassoon
Di Natale, J., 2d Violin
Dodge, C. W., Cello
Dodge, F. E., Tympani
Dodge, W. F., 1st Violin
Fabi, G., Viola
Famoso, D., Horn
Fournier, R. E., 1st Violin
Franklin, E. A., Flute
Gallo, S., Trombone
Giannone, E., Viola
Grover, H. F., Viola
Harrington, J. N., Percussion
Hawkins, T. P., Percussion
Henkle, R., 1st Violin
Henrotte, P., Concertmaster
Holmes, G. M., Horn
Holt, R. S., 2d Violin
Huxley, R., 1st Violin
Imparato, G. E., Viola
Kelley, J. C., 2d Violin
Koebele, F. J., 1st Violin
Kowinski, E. J., Viola
Krauth, W. A., 2d Violin
Krueger, R., Bassoon
Liehr, H. P., Contrabasso
Maffi, G., 2d Violin
Manus, S., 2d Violin
Marquardt, G. W., Tuba
Melzian, L. W., Contrabasso
Michaux, H., Viola
Mltaraki, P., 1st Violin
Moore, F. E., Trumpet
Nappl, G., Trumpet
North, C. K., Flute
Packard, M. E., Flute
Pla, C., Harp
Porter, C. F., Cello
Posselt, E., Viola
Procter, J. N., Trombone
Prouty, J. C., 1st Violin
Reinhart, A., Contrabasso
Richart, S., Horn
Schroeder, C., Clarinet
Schwoerer, C. L., 1st Violin
Shannon, J. B., Contrabasso
Silbermann, B., 1st Violin
Silbermann, H., 1st Violin
Spitzer, E., English Horn
Stone, G. L. Percussion
Sutcliffe, S. S., 2d Violin
Swornsbourne, W. W., 2d Violin
Toll, R., Clarinet
Torello, A., Contrabasso
Vaillant, J., Oboe
Wartel, L., Oboe
Woelber, H., Trombone

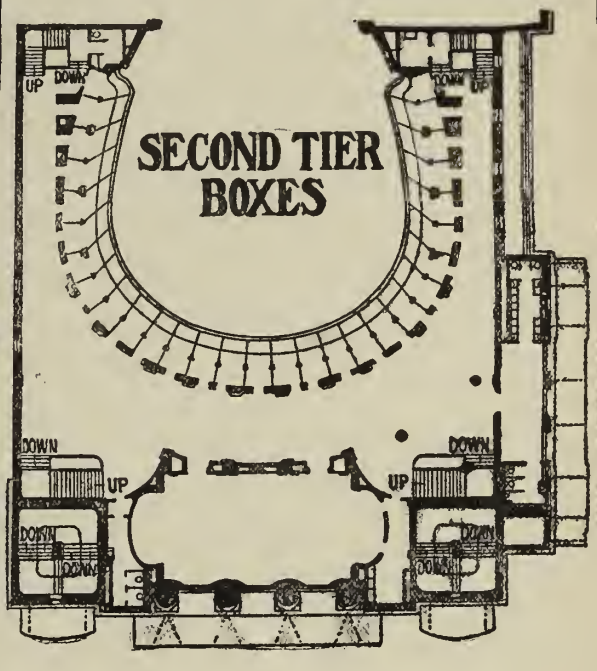
NOTICE

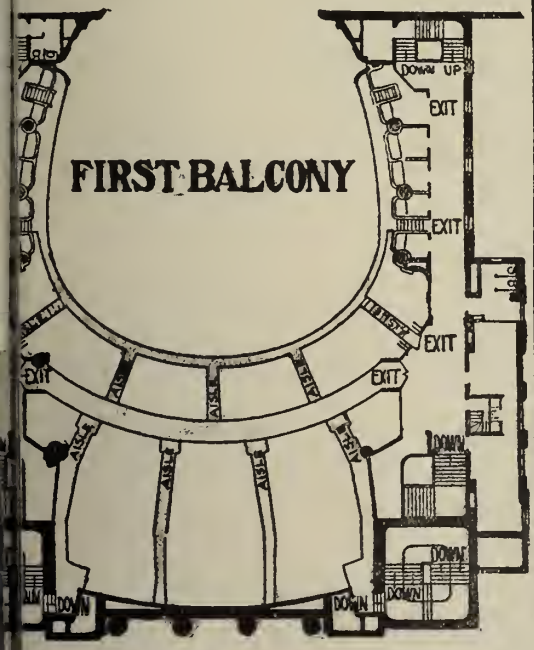
Owing to the continued illness of Madam Lucille Weingartner, Madam Evelyn Scotney has kindly consented to sing in to-night's concert.

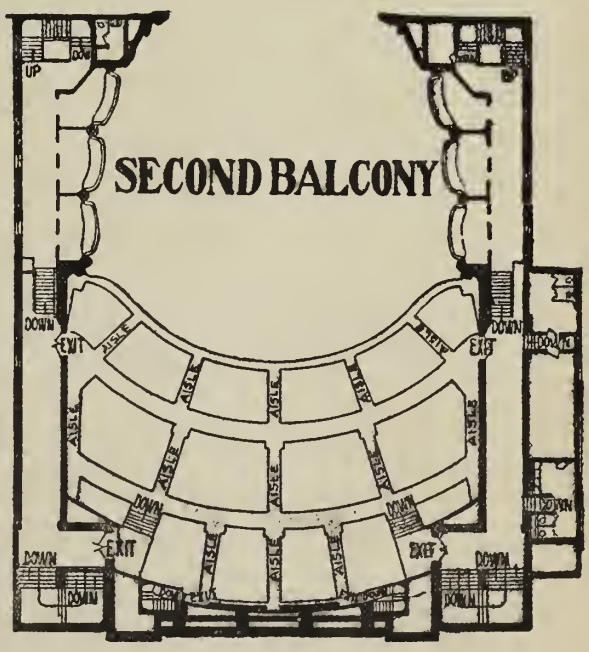
THE MANAGEMENT

EXIT PLANS

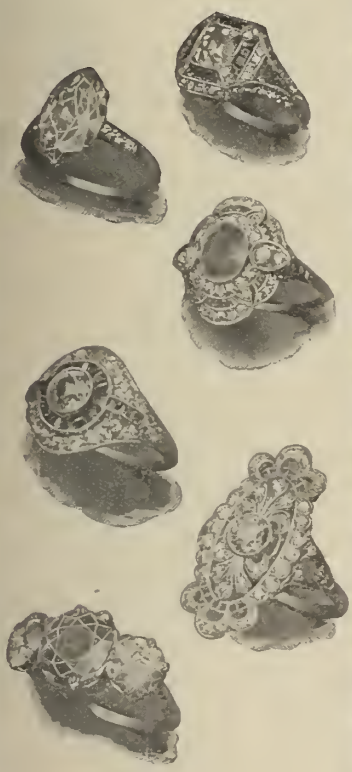

STAGE
ORCHESTRA
AISLE
AISLE
AISLE
EXIT
UP


SECOND TIER
BOXES
UP
DOWN


FIRST BALCONY
EXIT
AISLE
DOWN
UP


SECOND BALCONY
EXIT
AISLE
DOWN
UP

SMITH PATTERSON COMPANY



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52 Summer St.

BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

EIGHTEENTH AND LAST
WEEK OF THE SEASON

Monday Evening, March 23, 1914

at 7.45 o'clock

Louise

(In French)

Opera in Four Acts
and Five Tableaux

BY CHARPENTIER

MUSICAL DIRECTOR, ANDRÉ CAPLET
MUSICAL ASSISTANT, WALTHER STRARAM
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

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WASHINGTON ST.
CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LEASEES

GRAND OPERA Season of 1913-1914

MONDAY EVENING, MARCH 23, 1914

Louise

Cast

LOUISE	MARGHERITA BERIZA
LA MERE	MARIA GAY
IRMA	MYRNA SHARLOW
CAMILLE	LEA CHOISEUL
GERTRUDE	ELVIRA LEVERONI
L'APPRENTIE	ERNESTINE GAUTHIER
ELISE / LE GAVROCHE	LOUISE RIEGER
BLANCHE	JANE DECK
SUZANNE	KRISTINA HELIANE
LA BALAYEUSE	ELVIRA LEVERONI
LA PETITE CHIFFONNIERE	MYRNA SHARLOW
LA PREMIERE	LYDIA RIENSKAIA
LA LAITIERE	JANE DECK
LA PLIEUSE	GOLDA MANDELL
LA GLANEUSE / MARGUERITE	MAUD PHILLIPS
MADELEINE	HERTHA HEYMAN
LA REMPAILLEUSE	CARA SAPIN
LA DANSEUSE	DOLORES GALLI
JULIEN	LEON LAFFITTE
LE PERE	VANNI MARCOUX
LE NOCTAMBULE / LE PAPE DES FOUS	JACQUES JOU-JERVILLE
LE CHIFFONNIER	TADDEO WRONSKI
LE CHANSONNIER	GEORGE EVERETT
LE BRICOLEUR	MICHELE SAMPIERI
PREMIER PHILOSOPHE	ATTILIO PULCINI
LE PEINTRE	LORENZO FUSCO
LE JEUNE POETE	ERNESTO GIACCONE
L'ETUDIANT	R. REGNIER
PREMIER GARDIEN DE LA PAIX	PIETRO TORTORICI
DEUXIEME PHILOSOPHE	ARISTODEMO SILLICH
LE SCULPTEUR	ALBAN GRAND
MARCHAND D'HABITS	LOUIS DERU
DEUXIEME GARDIEN DE LA PAIX	ARNALDO NEUMARKER

Corps de Ballet

Students, Work-girls, Citizens, Shop-keepers, Street-venders, Boys, Girls, etc.

Time: The Present. Place: Paris.

Synopsis of Scenery

Act I. In the attic of a workman's lodgings.
Act II. 1st Tableau. An open crossways at the foot of the hill of Montmartre.
2nd Tableau. Dressmaker's atelier.
Act III. A small garden on the slope of Montmartre.
(In this act takes place crowning of the Muse of Montmartre)
Act IV. Same as Act. I.

MASON & HAMLIN PIANOS USED

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THE MANAGEMENT.

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GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

EIGHTEENTH AND LAST
WEEK OF THE SEASON

Wednesday Evening, March 25, 1914

at 8 o'clock

Aida

Opera in Four Acts

BY VERDI

(In Italian)

MUSICAL DIRECTOR, FELIX WEINGARTNER
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR EUGENIO REALI

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

WEDNESDAY EVENING, MARCH 25, 1914

Aida

Cast

IL RE	MICHELE SAMPIERI
AMNERIS	MARIA GAY
AIDA	LUCILLE WEINGARTNER
RADAMES	GIOVANNI ZENATELLO
RAMFIS	TADDEO WRONSKI
AMONASRO	MARIO ANCONA
UN MESSAGGIERO	LORENZO FUSCO
UNA SACERDOTESSA	MYRNA SHARLOW

Priests, Priestesses, Ministers, Captains, Soldiers, Functionaries, Slaves and Ethiopian Prisoners, Egyptian People, etc.

Grand Corps de Ballet

The action takes place at Memphis and at Thebes during the reign of the Pharaohs.

Synopsis of Scenery

Act I.	1st Scene.	Hall in the Palace of the King at Memphis.
	2d Scene.	Interior of the Temple of Vulcan at Memphis.
Act II.	1st Scene.	A Hall in the apartments of Amneris.
	2d Scene.	An entrance to the city of Thebes.
Act III.	Shores of the Nile. (Iside's Temple on the granite rocks.)	
Act IV.	1st Scene.	Hall in the Royal Palace.
	2d Scene.	Interior of the Temple of Vulcan.

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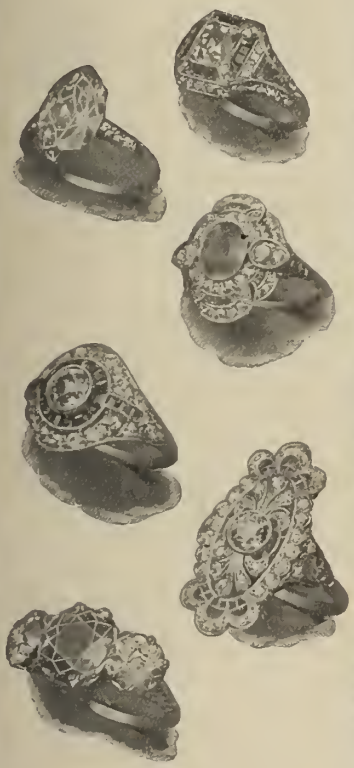

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52 Summer St.

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LESSEES
GRAND OPERA SEASON OF 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

EIGHTEENTH AND LAST
WEEK OF THE SEASON

Friday Evening, March 27, 1914

at 8 o'clock

Faust

Opera in Four Acts

BY GOUNOD

(In French)

MUSICAL DIRECTOR, FELIX WEINGARTNER
MUSICAL ASSISTANT, ALEXANDER SMALLENS
REGISSEUR, LEO DEVAUX

(Program continued on second page following)

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WASHINGTON ST. CORNER OF WEST

BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

FRIDAY EVENING, MARCH 27, 1914

Faust

Cast

FAUST	LUCIEN MURATORE
MEPHISTOPHELES	VANNI MARCOUX
VALENTINE	HENRI DANGÈS
WAGNER	GEORGE EVERETT
MARGUERITE	LUCILLE WEINGARTNER
SIEBEL	JESKA SWARTZ-MORSE
MARTHA	ELVIRA LEVERONI

Chorus of students, soldiers, spirits, witch people, etc.

Grand Corps de Ballet

Synopsis of Scenery

Prologue.	Faust's study.
Act I.	Kermesse scene.
Act II.	Marguerite's garden.
Act III.	Scene I. Interior of a church.
	Scene II. A square near the city gates.
Act IV.	A prison.

MASON & HAMLIN PIANOS USED

All communications pertaining to tickets should be addressed Box Office, Boston Opera Co., Boston, Mass.

The First Bell will ring Five Minutes before the rising of the Curtain; the Second and Final Bell, Two Minutes before the rising of the Curtain.

THE MANAGEMENT

Paris Agent. G. Astruc & Cie.
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Properties and Furniture made by Mr. R. F. Brunton.
Program printed by The Sparrell Print.
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BOSTON OPERA HOUSE
BOSTON OPERA COMPANY
LESSEES
GRAND OPERA Season of 1913-1914

Grand Opera

FIFTH SEASON
1913-1914

HENRY RUSSELL
Managing Director

EIGHTEENTH AND LAST
WEEK OF THE SEASON

Saturday Matinee, March 28, 1914

at 2 o'clock

The Jewels of the Madonna

(I GIOIELLI DELLA MADONNA)

Opera in Three Acts

By Wolf-Ferrari

(In Italian)

MUSICAL DIRECTOR, ROBERTO MORANZONI
MUSICAL ASSISTANT, ARNALDO SCHIAVONI
REGISSEUR, EUGENIO REALE

(Program continued on second page following)

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BOSTON OPERA HOUSE

BOSTON OPERA COMPANY
LESSEES

GRAND OPERA Season of 1913-1914

SATURDAY MATINEE, MARCH 28, 1914

The Jewels of the Madonna

Cast

GENNARO	GIOVANNI ZENATELLO
CARMELA	MARIA GAY
MALIELLA	ELIZABETH AMSDEN
RAFFAELE	MARIO ANCONA
BIASO	ERNESTO GIACCONE
CICCILLO	GAETANO PINI-CORSI
ROCCO	ATTILIO PULCINI
STELLA	KRISTINA HELIANE
SERENA	ELVIRA LEVERONI
CONCETTA	MYRNA SHARLOW
GRAZIA	DOLORES GALLI
TOTONNO	JACQUES JOU-JERVILLE
LA FIORAIA	GOLDA MANDELL
L'ACQUAIOLA	LOUISE RIEGER
I VENDITORI D'OGGETTI SACRI	GIUSEPPE CAVADORE, U. FABBRI, A. PASQUALI
IL GELATIERE	P. BOCCALINO
I MACCARONARI-PIZZAIOLI	E. CANEVARA, A. GASPARONI, R. ALESSANDRIA
IL CIECO	MICHELE SAMPIERI
PRIMO GIOCATORE DELLA MORRA	A. DOLFINI
SECONDO GIOCATORE DELLA MORRA	G. SERPELLON
VENDITORE DI FRUTTA	R. GHIDINI
PRIMA NENELLA	KRISTINA HELIANE
SECONDA NENELLA	MAUD PHILLIPS
TERZA NENELLA	JANE DECK
PRIMO FRATE	PIETRO TORTORICI
SECONDO FRATE	ARNALDO NEUMARKER
UNA CAFONA	HERTHA HEYMAN
IL PALLONARO	E. ZAINI
PRIMO GIOVANE	GEORGE EVERETT
SECONDO GIOVANE	LORENZO FUSCO
LA FANCIULLA	AIDE MUSSINI
IL PAPA	MICHELE SAMPIERI
UNA GIOVANE BALIA	ELVIRA LEVERONI
UNA RAGAZZA	GOLDA MANDELL
ALTRA RAGAZZA	MAUD PHILLIPS
PAZZARIELLO	GIUSEPPE CECCHETTI

CORPS DE BALLET

Synopsis of Scenery

Act I. Small open square by the sea.
Act II. The garden of Carmela's house.
Act III. The haunts of the Camorra on the outskirts of Naples

Place: Naples.

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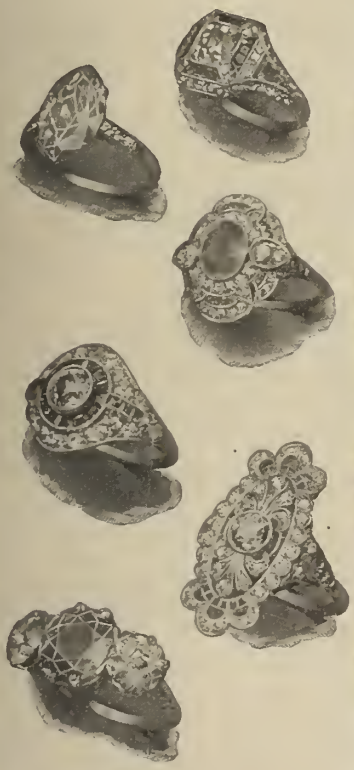

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FIFTH SEASON
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HENRY RUSSELL
Managing Director

Saturday Evening, March 28, 1914

LAST PERFORMANCE

Wolf-Ferrari's Intermezzo in One Act

Il Segreto di Susanna

(In Italian)

Musical Director . . . . . Fabio Rimini

Followed by

Mad Scene

From Donizzetti's Opera, Lucia di Lammermoor

(In Italian)

Musical Director . . . . . Ralph Lyford

Followed by Second Act from Gounod's Opera

Faust

(In French)

Musical Director . . . . Edouard Tournon

Followed by

The Dance of the Hours

From Ponchielli's Opera La Gioconda

ENTIRE CORPS DE BALLET

Solo Dance performed by Miss
DOLORES GALLI

Musical Director . . . . Arnaldo Schiavoni

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SATURDAY EVENING, MARCH 28, 1914

Il Segreto di Susanna

Cast

COUNT GIL . . . . RODOLFO FORNARI
COUNTESS GIL . . . MYRNA SHARLOW
SANTE . . . . . LUIGI TAVECCHIA

Followed by

Mad Scene

FROM LUCIA DI LAMMERMOOR

LUCIA . . . . . EVELYN SCOTNEY

Followed by

Faust

Cast

FAUST . . . . JACQUES JOU-JERVILLE
MEPHISTOPHELES . . PAOLO LUDIKAR
MARGUERITE . . MARGHERITA BERIZA
SIEBEL . . . . JESKA SWARTZ-MORSE
MARTHA . . . . . ELVIRA LEVERONI

Followed by

The Dance of the Hours

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